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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE LIFE AND WORKS OF ARTHUR FOOTE

by

Annie Rachel Blanchard

(Mus.B. Boston University, 1933)

submitted in partial fulfilment of the

requirements for the degree of

Master of Arts

1935

MS.V.

BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE LIFE AND WORKS OF ALFRED KROPP

by

Walter Paul Alexander

(Ph.D., Boston University, 1953)

Submitted in partial fulfillment of the

requirements for the degree of

Master of Arts

1953

THE NEW
PUBLISHED BY
BOSTON UNIVERSITY

OUTLINE

of

THE LIFE AND WORKS OF ARTHUR FOOTE

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- a. Parental background.
- b. Study with distinguished teachers.
- c. Matriculation at Harvard.
- d. Study with John Knowles Paine.

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- b. Recitals.
- c. One of the founders of the American Guild of Organists.
- d. President of the A. G. O. 1909-1912.

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- b. Edited works.
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Chapter IV Pianoforte Teaching pp. 21 - 25

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- a. List of orchestral works.
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- 2. Piano recitals - Trio concerts.

b. Trends of the times

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- 2. Awakening of a higher standard in music through the work of Theodore Thomas and his orchestra.

- 3. Increased growth of orchestral interest in Boston, leading to the founding of the Boston Symphony Orchestra.

- c. B. J. Lang as one of the leaders of musical thought and activities in Boston; incident of the coal scuttle in "Parsifal" performance .
- d. Mr. Foote's concert programmes and performances
- e. "The Big Four"
- f. Lectures at the University of California, at Berkeley.
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- h. Influence on American music.
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Chapter 1

Parentage - Childhood and Youth

Study with distinguished teachers
Matriculation at Harvard - Study
with John Knowles Paine.

On the fifth day of March in the year eighteen hundred and fifty-three there was born in the charming town of Salem, Massachusetts, a boy to whom was given the name, Arthur Foote. This name, which was later to become famous, was that given to the little son of Caleb and Mary Wilder (White) Foote, who were both of direct English descent.

Caleb Foote's father was a sea captain, as were also his grandfather and great grandfather;¹ and it is a noteworthy coincidence that in each case the captain sailed from home, never to return, leaving unprotected orphans to the hardships of poverty. It is an interesting fact that a sister of Caleb's grandmother married a Mr. Johnson, "owner of the rocky and unprofitable farm - Nahant."

Caleb's schooling lasted only until he was a little over ten years old,² when he went to work in his uncle's grocery store. He continued this line of work in various places, including two years spent in Boston, until in 1817 at the age of fourteen he entered the office of the Salem "Gazette," as apprentice. There the discovery in himself of a natural talent for newspaper editing led him to continue in this work throughout the remainder of his life.

1. "Caleb and Mary Wilder Foote" Reminiscences and Letters.
 Edited by Mary Wilder Tileston. p.294

2. Ibid. p 303

Reminiscences - Childhood and Youth
Study with distinguished teachers
Association at Harvard - Study
with John Rawlinson

On the fifth day of March in the year eighteen hundred and fifty-three there was born in the charming town of Salem, Massachusetts, a boy to whom was given the name, Arthur Peabody. This name, which was later to become famous, was first given to the little son of Caleb and Mary Wilbur (White) Peabody, who

were both of direct English descent.

Caleb Peabody's father was a sea captain, as were also

his grandfather and great grandfather; and it is a noteworthy coincidence that in each case the captain sailed from home, never to return, leaving unprotected orphans to the hardships

of poverty. It is an interesting fact that a sister of Caleb's grandmother married a Mr. Johnson, "owner of the rock and

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Caleb's schooling lasted only until he was a little

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places, including two years spent in Boston, until in 1814 at

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a natural talent for newspaper editing led him to continue in

this work throughout the remainder of his life.

1. "Caleb and Mary Wilbur Peabody" Reminiscences and Letters.
 Edited by Mary Wilbur Thibault. p. 284.

Mr. Foote, by his industry and integrity of character made a distinguished place for himself in his community. He was held in such high esteem by those whose interests he served that they, (the people of Salem), elected him to the State Legislature¹ and to a place on the Council of the State. He also held for a time the position of postmaster of Salem.

Caleb Foote was a gentleman in every sense of the word. He was honest in all his dealings with men, intensely loyal in his friendships, and a loving, kind and understanding father. The crowning joy of his life was the perfect devotion which existed between himself and his beloved wife Mary Wilder (White) Foote. Their love was never marred by jealousy or petty quarrels, and their marriage was the fulfilment of that rarest of human aspirations, - a perfect union.

Mary Wilder White, born December 12, 1810, was the daughter of Judge Daniel Appleton White (of Newburyport and Salem), and Mary (Wilder) White. She was a very winning child, and charmed with her sweetness everyone who knew her. Her mother, a beautiful young woman, died when she was a baby. After a lapse of a time her father married the sister of his first wife who lived only a few years. Later Mr. White married a third time. During the most of Mary's childhood, her cousin Amelia White took charge of her father's household. She and her sister Eliza were constantly in an atmosphere of refinement whether at home or in school. They attended the aristocratic private schools in Salem and Brookline. Thus their naturally bright minds were

Mr. Foote, by his industry and integrity of character

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given the advantage of cultural training.

On October 21, 1835 Mary became the wife of Caleb Foote,¹ who had by that time established himself securely in the business and social life of Salem. To them were born six children, three of whom, Eliza, William and Martha died in infancy—the last named living only eight weeks, while the other two died in their second year. The remaining three children lived to grow up and become in their turn heads of families.

The oldest of these three was Henry Wilder Foote, who at the age of twenty-two, was ordained as Minister of King's Chapel in Boston. He served the parish of this church successfully for nearly twenty-eight years.

Mary Wilder Foote was five years younger than Henry, two children between them having been lost by death. Her mother's letters record her as having been a lovely child and a delight to her family. She was a great joy to Henry who watched after her with much care and affection. Mary married ~~a~~ Mr. Tileston.

Arthur Foote, the youngest of the family, was especially welcomed by his mother, who was overjoyed at the thought of once again, after ten years, holding a baby in her arms.² But this mother was destined to leave her loved family when the little boy was not yet five years old. Her life had been filled with sunshine for others. Her heart overflowed with sympathy for those about her. Much joy did she know in her husband and children, great sorrow also in the loss of three babies to whom she was

1. Ibid. p 335

2. Ibid. p 187

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strongly attached. But her heart was sustained through whatever trials came to her by faith in God and by the perfect love of her husband. A brilliant mind, coupled with her greatness of heart and soul, made Mary Foote one of the finest women of her day.

With such a background of culture and parentage, Arthur Foote received an excellent start for his successful career.

Salem at this time was a most delightful place in which to live. Like its companion seaport towns, (Newburyport and Portsmouth) it was cultured, prosperous and independent.

Extensive fishing and shipping, the chief business enterprises, were carried on right at its harbor; contact with the outside world was direct, and present day dependence for supplies in large cities such as Boston and New York, was unknown.

Culture, prosperity and independence were embodied in the shaded streets with their substantial three-story mansions, many of which still maintain their former charm and dignity, recalling the glories and adventures of the days when Salem's ships "still sailed the seven seas."

Not far from the Foote homestead (at a distance of about one-eighth mile) was the historic "Gallows Hill" where were hanged many innocent victims of the "witch" fallacy.

In the eighteen-fifties and sixties golf and tennis did not exist, although boys of this period played crude baseball, - while football was in its infancy. The lad's chief

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recreations were going on picnics, rowing and walking, of which the last named was the favorite, - and which incidentally has remained to this day his chief relaxation.

As a child, Mr. Foote played as other boys, not being especially interested in music until he was about fourteen years old, though he had begun the study of piano a year or so before that time.

Early in his musical life Mr. Foote played a great deal Mendelssolin's "Songs Without Words." It is interesting in this connection to observe the change in poplar taste between that day and this. Today the "Songs Without Words" are not much used. As a matter of fact, in twenty-five years no pupil of Mr. Foote's has studied them.

He recalls that a gentleman named Oliver who lived on Federal Street was the composer of several books of hymn-tunes. Among these tunes was one shich still lives. It is called "Federal Street," appears in current hymnals to-day, and is frequently sung.

There lived also in Salem at that time another gentleman who sang and directed the music at various churches; and who also, (more by instinct than training), composed. Though not musically educated, he was sensitive to music, and had a poor opinion of Oliver's compositions. Oliver, in turn, reciprocated with a like scorn of the other gnetlemen's musical efforts. The consequent sparring between the two afforded their acquaintances considerable amusement.

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During his high school days, the boy used to play the marches for students as they entered and left the building. This was no doubt his first experience in public performance.

An incident that happened during his study at the high school "shows," as Mr. Foote says, "how the real thing may get home to a very green youngster." His father was editor and owner of the Salem "Gazette," (founded in 1760). There were published in Salem on Mondays and Tuesdays a local paper called the "Register," - on Thursdays and Fridays the "Gazette," on Saturdays the "Observer." (This abundant issue of newspapers shows the independence of communities of the day). At that time there was but one Sunday paper in Boston - the "Saturday Evening Gazette" (four pages in all). This paper was brought from Boston to Lynn - and from Lynn to Salem in an old buggy.

According to the fashion of those days his father's paper exchanged copies with a number of others, - among them a musical paper, (and a good one), which always had musical supplements.

One day the boy came across some music by one of whom he had never heard - a certain Schumann - and he made acquaintance with the sixth of the Kreislerianas, which made on him such an impression of delight, that he remembers it to this day. That enthusiastic appreciation unquestionably revealed the fact that there was latent a real musical instinct.

When he was fourteen years old, the youth's piano playing had so far developed that his teacher took him to Boston to

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The piece chosen for this important occasion was the Chopin "A flat Ballade," the playing of which, he says now, must have been pretty crude. He remembers asking Mr. Lang what those curved lines (slurs) meant. The famous teacher advised the boy to go to Stephen A. Emery at the New England Conservatory of Music for study in harmony, and the advice was followed. (Little did Mr. Foote dream then that years in the future he would be co-author of a harmony book himself.)

"Emery was a fine teacher," says Mr. Foote," but the harmony book (by Richter) left much to be desired." It told us (for example) that seventh chords are always prepared and resolved in one way. "It did not mention the chord of the ninth, and so on. "You can hardly believe," says the composer, the narrow way in which harmony was taught at that time."

After completion of work in the Grammar and High Schools the young man matriculated at Harvard University. While there he was appointed Conductor of the Glee Club and was by virtue of his office Class Chorister. His classmates used often to come to his room to hear him play the piano. Grieg pieces (which were then new) were especial favorites. "I even managed," says Mr. Foote," (how the Lord knows), to play the Liszt 'Rigolletto'."

At the time of his entrance at Harvard the young man intended to become a lawyer, and studied throughout his course,

play for her teacher, Mr. P. J. Lang, (who afterwards became his teacher.)

The piece chosen for this important occasion was the Chopin "A first Ballade," the playing of which, he says now, must have been pretty crude. He remembers asking Mr. Lang what those curved lines (allegro) meant. The famous teacher advised the boy to go to Stephen A. Emory at the New England Conservatory of Music for study in harmony, and the advice was followed (little did Mr. Foote dream that years in the future he would be co-author of a harmony book himself.)

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for that profession, in spite of his success with the Glee Club and growing love of music. He studied musical theory with John K. Paine during his senior year.

During the summer after graduation from college (1874), the future composer took some organ lessons of B. J. Lang, still intending to make the law his profession. That excellent teacher, however, so ably convinced the young law student of his inherent musical ability, that he turned from the pursuit of law to the serious study of music. This study began with piano lessons from Mr. Lang.

Speaking of this period in his career, Mr. Foote says, "I shudder when I think of the piece I played to him first - by main force; - it must have been a nightmare. I had to go back to fundamentals first of all to get limbered out, so that I have sympathized with pupils more, probably, remembering my bad time."

Thanks to Mr. Lang's wise counsel and influence, a young man was started on the road to fame, and we, the music lovers of America, are blessed with the fruit of his labors.

In the fall of 1874, he returned to Harvard for intensive study in theory, (counterpoint, fugue, , etc.) with John Knowles Paine who began there in 1869 as instructor, (that being about the start of music in the colleges.)

The difference between conditions of that day and this is shown by the fact that whereas he used to take his lessons at Mr. Paine's home, to-day classes in theory such as that of

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musical appreciation, are of sufficient size to fill a large classroom.

"Paine was," says Mr. Foote, "a teacher we could get a great deal from, as I did. He is best known today by his really fine music for the choruses of the 'Bor'pus', which was played (in Greek) in 1881. "By the way," he adds, Owen Wister had a part in it; the 'Bor'pus being my classmate, George Riddle, - who was famous in his later years as a reader."

For his work with Paine, Mr. Foote received the degree "Master of Arts in Music," the first degree given in America for work in music.

In the First Church (in the early 1880's) was the first to drop the old service by one drop, with the result that it became impossible eventually to adapt it to the needs of the church. Thus, gradually all the features of the Episcopal service were abandoned and a new service was made from the music of the church of England service to the plainest of the plainest.

It was customary on Thursday afternoon for Mr. Foote to give a short service preceding the other service held at the

musical appreciation, are of sufficient size to fill a large classroom.

"Paine was," says Mr. Foote, "a teacher we could get a great deal from, as I did. He is best known today by his really fine music for the choruses of the 'Ber'pus', which was played (in Greek) in 1881. "By the way," he adds, "Owen Winter had a part in it; the 'Ber'pus being my classmate, George Hiddle, - who was famous in his later years as a reader."

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Chapter 2

Work as Organist

Organist at First Church in Boston
1878-1910 - One of Founders of the
American Guild of Organists - - -
President of the A. G. O. 1909-1912.

That Mr. Foote's progress in the technique of organ playing was rapid (as a result of his study with B. J. Lang, and of his own powers of intelligent concentration and attention to detail), - is shown by the fact that within three years of the close of his graduate study he became organist of the First Church in Boston (Unitarian), one of the most outstanding of Boston's distinctive churches.

The First Church was founded in 1630, having originally the Episcopal form of service. About 1870 it adopted the form of service which King's chapel had (King's Chapel in changing from the Episcopal to the Unitarian service had modified the former to meet Unitarian beliefs).

In the First Church (in the early 1900's) sentences in the Te Deum were one by one dropped, with the result that it became impossible eventually to adapt it to the music already written. Thus, gradually all the features of the Episcopal Service were abandoned and a transition was made from the ornate dignity of the church of England service to the plainer Unitarian one.

It was customary on Thursday afternoons for Mr. Foote to give a short recital preceding the brief service held at that

Work as Organizer

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That Mr. Foote's progress in the technique of organ playing was rapid (as a result of his study with B. J. Lang, and of his own powers of intelligent concentration and atten-

tion to detail), - is shown by the fact that within three years of the close of his graduate study he became organist of the First Church in Boston (Unitarian), one of the most outstanding of Boston's distinctive churches.

The First Church was founded in 1830, having originally the Episcopal form of service. About 1870 it adopted the form of service which King's Chapel had (King's Chapel in changing from the Episcopal to the Unitarian service had modified the former to meet Unitarian beliefs).

In the First Church (in the early 1880's) sentences in the Te Deum were one by one dropped, with the result that it became impossible eventually to adapt it to the music already written. Thus, gradually all the features of the Episcopal service were abandoned and a transition was made from the ornate dignity of the church of England service to the plainer Unitarian one.

It was customary on Thursday afternoons for Mr. Foote to give a short recital preceding the brief service held at the

time. Consequently a goodly number of recitals were given during his period of playing at First Church.

A humorous incident occurred one day in connection with these services. His piano teaching studio was about five minutes walk from the church and he usually taught up to the last moment, allowing about five-and-a-half minutes to make the trip. One day he was late, and not having sufficient time to prepare the music for the service, he hastily chose what he took to be the right hymn. The correct hymn was "America," but as he glanced quickly at the number he mistook it for that of the "Italian Hymn" - "Come, Thou Almighty King." Imagine his dismay when, after he had played the tune once through and was partly through it the second time, he found the congregation was trying to sing "America" to the tune of "Come Thou Almighty King! "

As part of his duties as organist Mr. Foote naturally had charge of the quartet which sang at the church. He wrote many anthems, Te Deums, Cantatas, etc.

In addition to the Thursday afternoon recitals, he gave occasional Concert Programs on the organ.

The American Guild of Organists (organized in 1896) sent a representative in 1905 to Boston to organize the New England Chapter, and Mr. Foote, outstanding among Boston Organists, was naturally one of the "founders." On the death of Horatio Parker in 1909, Mr. Foote was elected honorary President to succeed him, serving in this capacity from 1900

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In 1910, after thirty-two years of active and conscientious service he resigned his position as organist and musical director of the First Church in Boston, to devote his time and energy to teaching and composition.

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Chapter 3

Organ Compositions and Choral Works

Probably of all Mr. Foote's organ compositions the most important is a "Suite in D Major," Op. 54, published in 1904. The movements of the Suite are I Maestoso-Allegro Energico-Piu Animato Maestoso, II Quasi Menuetto, III Improvisation-Andantino-Espressivo, IV Allegro Commodo-Animato-Maestoso. The suite is energetic - well balanced formally and rhythmically; it is melodious and interesting in its harmonic changes.

Of his shorter pieces one called "Christmas" (Op. 80, published in 1919), is an excellent number. It is a lively composition introducing the hymns "Listen, Lordlings, unto me," a pastorelle, "What Child is this, who, laid to rest, on Mary's lap is sleeping?" and "The First Nowell." This piece is of value because it is virile, embodies the genuine Christmas spirit, and is not extremely difficult to play. The harmony in this selection as in all of Mr. Foote's music is never obvious nor commonplace, but moves in colorful dignity.

Another of the shorter works for organ, the Festival March, has achieved wide popularity. On a particular Sunday in 1914 this March was played in many churches in the United States, as a work of esteem for Mr. Foote's worth, and in gratitude for his recovery from serious illness.

Several of the composer's organ numbers were included on the programmes of the famous French organists and composers, Alexandre Guilmant and Joseph Bonnet, during their visits to

Organ Compositions and General Works

Probably of all Mr. Foote's organ compositions the most important is a "Suite in D Major," Op. 54, published in 1904. The movements of the Suite are I. Andante-Allegro Moderato-Andante, II. Andante, III. Quasi Corrente, IV. Andante, V. Andante-Allegro Moderato-Andante, VI. Andante-Allegro Moderato-Andante, VII. Andante-Allegro Moderato-Andante, VIII. Andante-Allegro Moderato-Andante, IX. Andante-Allegro Moderato-Andante, X. Andante-Allegro Moderato-Andante, XI. Andante-Allegro Moderato-Andante, XII. Andante-Allegro Moderato-Andante. The suite is energetic - well balanced formally and rhythmically; it is melodious and interesting in its harmonic changes. Of his shorter pieces one called "Christmas" (Op. 80, published in 1910), is an excellent number. It is a lively composition introducing the hymn "Christ, Lord of the Week," a pastiche, "What Child is this, who, laid to rest, on Mary's lap is sleeping?" and "The First Nowell." This piece is of value because it is virile, embodies the genuine Christmas spirit, and is not extremely difficult to play. The harmony in this selection as in all of Mr. Foote's music is never obvious nor commonplace, but moves in colorful dignity. Another of the shorter works for organ, the Festival March, has achieved wide popularity. On a particular Sunday in 1910 this March was played in many churches in the United States, as a work of esteem for Mr. Foote's work, and in gratitude for his recovery from serious illness. Several of the composer's organ numbers were included on the program of the famous French organists and composers, Alexandre Guilmant and Joseph Roussel, during their visits to

this country.

The whole number of organ compositions (excepting the Suite in D) is about nineteen, -(they are listed below) and as a whole they form a valuable contribution to the field of organ music.

Many anthems were written during this time; for mixed voices about thirty-five, of which some of the more prominent are: a "Te Deum in B flat Minor," "Still, Still With Thee," (a very lovely setting of the inspired text by Harriet Beecher Stowe), "Awake! Thou That Sleepest," a "Te Deum in D Minor," and one in E flat. For women's voices four, and for men's voices six anthems, among which is the noteworthy "Recessional."

Of secular music for women's voices in three and four part arrangements, Mr. Foote has given us thirteen compositions, of which the most widely known and perhaps the best is the "Gateway of Ispahan," (Trio). Beside the attractiveness of the music which has an Oriental flavor, (being a setting from "Told in the Gate" by Arlo Bates), there is another feature which makes the piece desirable, that is its range, - (the music lies easily within the compass of the voice, and does not stay too long in extreme registers).

Familiar songs such as "An Irish Folk Song," "I'm Wearin 'Awa'," and "Love Me If I Live" appear in this group, having been arranged by the composer as part songs.

Of two-part songs for women's voices there are three. "Come, Live With Me," (which is one of the better liked songs).

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music which has an Oriental flavor, (being a setting from "Told
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makes the piece desirable, that is its range, - (the music
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too long in extreme registers).

Familiar songs such as "An Irish Folk Song," "I'm
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having been arranged by the composer as part songs.
Of two-part songs for women's voices there are three.
"Come, Live With Me," (which is one of the better liked songs).

"The Skylark," and "Where Shall I Find a White Rose Blooming?"

Mr. Foote has been extremely successful in his work in the field for part songs for men's voices. There is no doubt but that his experience with the Glee Club at Harvard had a strong influence on his writing in this respect.¹ Of the larger works in this category we find "If Doughty Deeds," "Munster Fusiliers," "Bedouin Song," and greatest of all probably, the "Farewell of Hiawatha" for Baritone Solo, Chorus, and Orchestra or Piano.

The "Bedouin Song" is forty years old and still widely used. It was originally written in continuous four part harmony but was later changed so that only two parts were heard together, or one, three, or four, as the case might be. In other words this change afforded great variety and interest in the piece.

"The Munster Fusiliers" has an interesting origin. When Mr. Foote's daughter was in war service at Chester, England, in 1917, one of her patients gave her a copy of the verse, "The Munster Fusiliers," from which the composer made a song, and a piece for men's quartet.

"The Farewell of Hiawatha," (the words taken from Longfellow's famous poem) is like a beautifully cut gem, perfectly fashioned, rich in sombre hues, indescribably appealing. It is altogether noble.

Of secular works for mixed voices there are ten including the motet in a capella style, "Mortal Life is Full of Battle," with Latin and English words; "The Skeleton in Armor," a

1. "American Composers" by Rupert Hughes. pp. 222 - 234

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"Farewell of Alastair" for Baritone Solo, Chorus, and Orchestra

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Ballad setting of Longfellow's poem for Chorus and Orchestra or Piano; and the "Wreck of the Hesperus," cantata for Soli, chorus and Orchestra or Piano.

The "Skeleton in Armor,"¹ was first given at a Boston Symphony concert. It has been described in a review by Rupert Hughes as being "full of vigor and generally sturdy in treatment, especially in descriptions of Viking war and sea faring -----" A pretty bit of fancy is the use of a spinning wheel accompaniment to the love song, although the spindle is nowhere suggested by the poem. Indeed the spinning is treated as a characteristic motif for the Norseman's bride, somewhat as it is in Senta's motif in "The Flying Dutchman."

"The Wreck of the Hesperus,"² says Mr. Hughes, "is an ambitious work built on large lines, but hardly represents Mr. Foote at his best." The reasons he gives for his statement are (1) that the composition is pitched too low, being always either vociferous with panic or dismal with minor woe; (2) that the composer erred in trying to make a short poem fit a long composition.

The Cantatas, "The Farewell of Hiawatha," "The Wreck of the Hesperus," and the "Skeleton in Armor" have found places on the programmes of many concert institutions including those of Boston and New York.

A "Cycle of Flower Songs," for women's voices, Opus 49, with piano accompaniment, completes the list of compositions of part songs.

1. Ibid. pp. 222 - 234

2. Ibid. pp. 222 - 234

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Ballad setting of Longfellow's poem for Chorus and Orchestra
 or Piano; and the "Wreck of the Hesperus," cantata for Solo,
 chorus and Orchestra or Piano.

Organ Solos

Opus 29

- 1 Festival March
- 2 Allegretto
- 3 Pastorale

Opus 50

- 1 Meditation
- 2 Pater Noster
- 3 Offertory
- 4 Intermezzo
- 5 Prelude
- 6 Nocturne

Opus 54

Suite in D

Opus 61

Night

Opus 71

- 1 Cantilena
- 2 Solemn March
- 3 Sortie
- 4 Canzonetta
- 5 Tempo di Minuetto
- 6 Communion
- 7 Toccata

Opus 80

Christmas

Oriental Sketch

1 Church MusicArthur FooteMixed Voices

And There Were Shepherds (Christmas) S. A.
 Arise, Shine (Festival) S. (or T.) B.
 Awake! Thou That sleepest (Festival) S. B.
 Be Thou My Guide A. B.
 Beatitudes (Response)
 Beloved, Let Us Love One Another (Response)
 Benedictus in E flat
 Benedicite, Omnia Opera, in E
 Children of Israel Alto Solo or Quartet
 Christ, Our Passover (Easter) (T. & B. Duet) A.
 Does The Road Wind Uphill All the Way? A.
 Eye Hath Not Seen S. (or T.)
 I Cannot Find Thee (Trio A. T. B; Duet A. & T.) A.
 I Will Arise and Go to My Father (Response) A. (or B.)
 If Thou but Suffer God to Guide Thee (Also for Trio A.T.B.A.)
 Into the Silent Land

Organ Solos

- Opus 29
 - 1 Festival March
 - 2 Allegretto
 - 3 Pastorale
- Opus 30
 - 1 Meditation
 - 2 Peter Noster
 - 3 Offertory
 - 4 Intermezzo
 - 5 Prelude
 - 6 Nocturne
- Opus 34
 - Suite in D
- Opus 31
 - Might
- Opus 32
 - 1 Cantilena
 - 2 Solenn March
 - 3 Noctis
 - 4 Canonette
 - 5 Tempo di Minuetto
 - 6 Commination
 - 7 Toccata
- Opus 33
 - Christmas
 - Oriental Sketch

I Church Music Arthur Foots

Mixed Voices

- And There Were Shepherds (Christmas) S. A.
- Alma, Alma (Festival) S. (or T.) S.
- Away! Thou That Shepest (Festival) S. M.
- Be Thou My Guide A. M.
- Reveries (Response)
- Beloved, Let Us Love One Another (Response)
- Benedictions in E flat
- Benediction, Omnia Opera, in E
- Children of Israel This Solo or Quartet
- Christ, Our Passover (Easter) (T. & B. Duet) A.
- Does the Lord Wind Uphill All the Way? A.
- Eye Hath Not Seen S. (or T.)
- I Cannot Find Thee (Trio A. T. B; Duet A. & T.) A.
- I Will Arise and Go to My Father (Response) A. (or B.)
- If Thou but Suffer God to Guide Thee (Also for Trio A.T.B.A.)
- Into the Silent Land

Jubilate in A flat T. and B. (Duet)
 Jubilate in E flat
 Law of the Lord is Perfect S. A. T. B.
 Listen, O Isles, Unto Me S. T. B.
 Lord of the Worlds Above (Trio: S. A. B; Duet A. & A.) S. B.
 Lord's Prayer
 Magnificat and Nunc Dimittis in B flat
 Mortal Life is Full of Battle (Vita Nostra Plena Bellis (Motet)
 Music for the Synagogue (My Strength and Song)
 O Lord God, the Life of Mortals (Response)
 O Zion, That Bringest Good Tidings (Christmas) S. A. T. B.
 Responses, Two
 Search Me O God (Response)
 Still, Still With Thee (S. & T. Duet) A. B.
 Te Deum in B flat minor S.
 Te Deum in D minor S. A. T. B.
 Te Deum in E flat S. A. T. B.
 Thy Way, Not Mine (Trio A. T. B.) B.
 Venite in C A. (or B.)

Women's Voices

Into the Silent Land Trio and 4 pt.
 Mount Carmel 4 pt.
 One Eternal God 4 pt.
 Recessional 4 pt.

Men's Voices

Crossing the Bar
 Hear My Prayer, O God
 Into the Silent Land
 Magnificat
 Recessional
 Seek and Ye Shall Find

Men's Voices (Part Songs.)

An Irish Folk Song
 Bedouin Song
 Bugle Song
 Farewell of Hiawatha Ba. Solo,
 Chorus and Orchestra, or Piano
 Farewell to Summer
 I Love My Love
 If Doughty Deeds
 Miller's Daughter
 Munster Fusiliers
 Song of April

Venite in C
 Try Way, Not Mine
 Te Deum in E flat
 Te Deum in D minor
 Te Deum in B flat minor
 Still, Still With Thee (C. & T. First) A. B.
 Search Me O God (Response)
 Responses, Two
 O Lord, That Bringest Good Tidings (Christmas) S. A. T. B.
 O Lord God, the Life of Mankind (Response)
 Music for the Synagogue (My Strength and Song)
 World Life is Full of Battle (Vita Vostra Plena Bellis (Mozart)
 Lord's Prayer
 Lord of the World Above (Trilo: S. A. B; Duo: A. & A.) S. B.
 Law of the Lord is Perfect S. A. T. B.
 Jubilate in E flat
 Jubilate in A flat T. and B. (Duet)

Women's Voices

Recessional
 One Eternal God
 Mount Carmel
 Into the Silent Land
 Trio and 4 pt.

Men's Voices

Seek and Ye Shall Find
 Recessional
 Magnificat
 Into the Silent Land
 Hear My Prayer, O God
 Crossing the Bar
 Men's Voices
 (Part Songs.)

Song of David
 Munster Psalter
 My Daughter
 If I Only Had
 I Love My Love
 Farewell to Summer
 Oboe and Orchestra, or Piano
 Farewell of Hilaria
 Eagle Song
 Begonia Song
 An Irish Folk Song

Mixed Voices

An Irish Song
 Bedouin Song
 Jumbies, The
 Recessional (God of Our Fathers)
 Scythe Song
 Skeleton in Armor
 (Ballad for Mixed Chorus and Orchestra)
 Too Soon So Fair, Fair Lilies
 Wind and the Day
 Wreck of the Hesperus (Op. 17)
 (Soli, Chorus and Orchestra or Piano)

Cantatas etc. (Mixed Voices)

Mortal Life is Full of Battle (Vita Nostra Plena Bellis)
 Motet (A capella) Latin and English Words.
 The Skeleton in Armor. Ballad (Longfellow's Poem)
 Chorus and Orchestra or Piano
 The Wreck of the Hesperus. Cantata
 Soli: Chorus and Orchestra or Piano

Cantatas etc. (Women's Voices)

Cycle of Flower Songs Op. 49 Piano Accept.
 1 The Trilluims Chorus
 2 The Crocus Chorus
 3 The Foxglove S. or A. Solo or S. and A. Duet
 4 The Meadow Rose Sop. and Chorus

Cantatas etc. (Men's Voices)

The Farewell of Hiawatha
 Baritone Solo, Chorus and Orchestra

II Secular Music

Women's Voices (3 and 4 pt.)

An Irish Folk Song	4 pt.
Flower Song Cycle or Part Songs	
Gateway of Ispahan	Trio
Gray Twilight	4 pt.
Green of Spring	4 pt.
I'm Wearin' Awa'	Trio
Little Creek Goes Winding	Trio
Love Me if I Live	Trio
Lygeia (Op. 58) (Cantata)	
Recessional (God of Our Fathers)	4 pt.
Sigh No More, Ladies	Trio

Mixed Voices

- An Irish Song
 Bedouin Song
 Jubilee, The
 Recessional (God of Our Fathers)
 Scotch Song
 Skeleton in Armor
 (Ballad for Mixed Chorus and Orchestra)
 Too soon to Fall, Fair Ladies
 Wind and the Day
 Wreck of the Hesperus (Op. 17)
 (Solo, Chorus and Orchestra or Piano)
 Cantatas etc. (Mixed Voices)
 World's Life is Full of Battle (Vita nostra plena Bellis)
 Mower (A Carolle) Latin and English Verses.
 The Skeleton in Armor, Ballad (Lockington's Poem)
 Chorus and Orchestra or Piano
 The Wreck of the Hesperus. Cantata
 Solo: Chorus and Orchestra or Piano
 Cantatas etc. (Women's Voices)
 Cycle of Flower Songs Op. 48, Piano Accomp.
 1 The Trillium
 2 The Crocus
 3 The Yocklave
 4 The Meadow Rose
 Cantatas etc. (Men's Voices)
 The Farewell of Hiawatha
 Baritone Solo, Chorus and Orchestra

II Secular Music

Women's Voices (3 and 4 pt.)

- An Irish Folk Song
 Flower Song Cycle or Part Songs
 Gateway of Japanese
 Gray Twilight
 Green of Spring
 I'm Waiting, Ann
 Little Green Goss Winding
 Love Me if I Live
 Lyrics (Op. 53) (Cantata)
 Recessional (God of Our Fathers)
 Sign No More, Ladies
 4 pt.
 Trio
 4 pt.
 Trio
 4 pt.
 Trio
 4 pt.
 Trio

Through the Rushes by the River
Tomorrow

Trio
Trio

Women's Voices Two Part

Come Live With Me
The Skylark
Where Shall I find a White Rose Blooming?

Trio
Trio

Through the Rushes by the River
Tomorrow

Women's Voices Two Part

Come live with me
The Skylark
There shall I find a White Rose blooming?

Chapter 4

Pianoforte TeachingPupils - Ideals - Theories*

A record of nearly sixty years of active pianoforte teaching is very rarely paralleled. Such a record, however, exists to the credit of Mr. Arthur Foote. Not long after the beginning of his pianoforte study with Mr. B. J. Lang, the young student began his own teaching; and has continued it most successfully throughout a long period of years. Mr. Foote dislikes very much the idea of being limited to thirty-minute lesson periods, and of being confined to "bells" such as those of music schools which cut short the progress of teaching. For that reason he had never until 1919, become associated with any institution. But at last, yielding to the persistent requests of Mr. Chadwick who for so many years was at the head of the New England Conservatory of Music, Mr. Foote consented to come to that school to teach. Beginning his work there with a series of lectures in the theory of piano playing, he later taught piano exclusively, and discontinued the work in theory.

A lifetime of teaching has enriched and mellowed a naturally fine spirit. To those who have been so fortunate as

* These theories of pianoforte playing were set forth in a series of lectures by Mr. Foote, given at the New England Conservatory of Music in 1919. The original manuscript of these lectures was given to the writer by Mr. Foote.

Psychology of Teaching Part I - The Teacher

A record of nearly sixty years of active participation in the teaching profession is very rarely met with. Such a record, however, exists in the case of Dr. W. D. Foote. Not long after the beginning of his professional life with the U. S. Army, the young lieutenant began his own teaching, and has continued it most successfully through a long period of years. Dr. Foote's ideas vary with the idea of being limited to thirty-minute lesson periods, and of being confined to "balls" such as those of which teachers write out about the progress of teaching. For that reason he had never until 1913, become associated with any institution, but he had, yielding to the persistent requests of Dr. Gaudin who for so many years was at the head of the New England Conservatory of Music, Dr. Foote consented to come to that school to teach. Beginning his work there with a series of lectures in the theory of piano playing, he later taught piano exclusively, and discontinued the work in theory. A lifetime of teaching has enriched and matured a naturally fine spirit. To those who have been so fortunate as to know him, his theories of piano playing have not been in a series of lectures by Dr. Foote, given at the New England Conservatory of Music in 1913. The original manuscript of these lectures was given to the editor by Dr. Foote.

to study with him, he has given inspiration for their work so that they might find great satisfaction in the joy of accomplishment. But not these things alone have been given to his pupils; in him they have found an honest judge, a sincere and sympathetic friend, a true scholar and a noble gentleman.

Among his most noted pupils was the late Clarence G. Hamilton, the famous teacher and lecturer who was for many years at Wellesley College as head of the music department, and who is internationally known for his books on musical theory.

Another pupil who has made a name for himself, both as pianist and teacher, is Mr. Clifford Lunt, a Conservatory graduate who teaches in Boston and Amesbury. Mr. Lunt is active also as organist and director of choral groups.

Mr. Harry C. Whittemore, a former pupil of Mr. Foote's, has taught pianoforte playing for many years in Manchester, New Hampshire and has a studio in the Pierce Building at Copley Square, Boston.

Another pupil who has made good in his chosen work is the well-known accompanist and pianist, Edwin Biltcliffe of Boston.

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Another pupil who has made good in his chosen work is the well-known accompanist and pianist, Edwin Hilborn, Boston.

Ideals

First of all, in the teaching of pianoforte, Mr. Foote considers it necessary to know the individual, to try to find out how he thinks, and to understand him. From this starting point he adapts his teaching to the pupil.

From the very beginning of study he urges the pupil to listen to his playing, not only in order to play the correct notes, the right rhythms, and to phrase intelligently, but also that he may play with a pleasing tone, and in his interpretation express the real mood of the piece at hand.

He stimulates the player to think for himself, to find out the reason for everything; and to refuse to accept any ideas unless he can see the reason for their existence. He constantly admonishes pupils to use their common sense. The idea of methods having virtue as such, and of their wholesale acceptance, is abhorrent to him. Of course he recognizes the fact that everyone has a method of doing things, but to adopt unreservedly a particular method is in his judgement absolutely wrong.

Having in himself a highly developed faculty of concentration, he strives to cultivate in his pupils the same power, - a power that, united with intelligent perseverance, is sure to produce successful results.

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In his own work, Mr. Foote is intensely thorough and is satisfied with nothing less in his students. He cannot tolerate slipshod work and is not afraid to rebuke such work as occasion demands.

Mr. Foote is quick to praise work well done believing that positive helpful criticism is fully as important as negative criticism or pointing out errors.

He is absolutely sincere in his teaching. If praise is due it is freely given, but if errors occur they are pointed out in a kindly way.

And that great kindness which one feels in Mr. Foote is always present. It tempers all his work, and reaches out to meet the difficulties and problems of those who are as fortunate as to receive his instruction and to feel the inspiration of his presence.

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Chapter 4

Theories of Playing

Piano playing is for most people an artificial thing, a series of habits to be learned.

The first of these habits is to accustom oneself to correct position at the keyboard. The player should sit comfortably in a chair which supports his spine and the trunk of his body in such a way as to leave the shoulders and hands free for playing. He should sit just near enough to the keyboard so that his arms in a relaxed position hang freely at his sides. The height of the chair should be such that the elbows are on a level with the top of the keys.

Pupils should be taught the main ideas regarding the construction of the piano in order to know the reason for certain ways of playing.

The principles of relaxation should be absorbed by the pupil so that he will use only those muscles which are necessary at a given time and relax them immediately after performing their function.

The action of the modern piano is such that considerable weight is required to depress the keys. Consequently, finger action alone is insufficient for this purpose and must be backed up by arm weight, more or less weight being required in proportion to the volume of tone desired. A pianissimo tone requires only a slight amount of weight, while a fortissimo tone demands the full weight of the arm.

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The Teaching of Children

In the teaching of children, the important principles are:

1. Acquaint the child with the keyboard.
2. Teach the symbols.
3. Present the clefs, one at a time.
4. Be sure of practice with separate hands.
5. Watch for the habit of playing left before right.
6. Have pupil listen for beauty of tone.
7. Say as little as possible about the mechanism of playing, (arms, wrists, fingers).
8. Select exercises with finger action exclusively for first work.
9. Keep interest through short pieces, use only studies that get results.
10. Do not select too difficult music. Select pieces a little below the child's technical ability and studies a little beyond with frequent review to show technical gain and to encourage the pupil.
11. Insist upon absolute exactness as to note and rest values and marks of expression.
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13. Give a little explanation about keys, hammers and dampers.

14. Have the pupil use the damper pedal as soon as possible.

15. Have the pupil memorize a repertory of little pieces and play them to others.

Technical Work in General

The first technical work should consist of five finger exercises with a modulatory scheme whereby the pupil proceeds from key to key using the same pattern.

Inactive fingers rest quietly with the tips touching the keys and free from any tension.

In the short arpeggio there is alternate contraction and expansion. In this also a modulating formula may be used to provide opportunity for playing in different keys. Rhythmic grouping by twos and threes with accent is helpful. The use of varied dynamic expression adds interest.

The Scale

In scale playing the straightness of the piano keyboard requires turning in of the wrists at the extreme octaves. The fingers should be more or less arched according as much or little power is required; they should be raised much or little according as we play slow or fast; they should be more curved over white keys and flatter over black. Pupils should be taught the forms of all the scales, major and minor. Practicing should be varied as to dynamics, rhythm, staccato and legato.

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The Chromatic Scale

The chief point under consideration in playing the chromatic scale is that the third finger is used for black keys. Playing in major and minor thirds, sixths and tenths is helpful, also division into four groups of three, or three groups of four notes.

The Long Arpeggio

Clearness and evenness are the things to be aimed for in playing the long arpeggio. The hand turns inward as with the scale. The pedal is used in playing arpeggios, (unlike scale playing).

All the rhythmical devices are to be employed, also contrary motion and they may be played in inversions as well as root position.

Double Thirds

Double thirds must be played nearly always with high raising of the fingers.

The hand in playing is turned at the wrist in the direction in which it is going.

Double Sixths

Double sixths are extremely difficult: for many hands impossible. The fingering is settled by the note chosen for the third finger: for example, in the key of C minor the right

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Octaves - Legato

In legato playing of octaves the player uses the fourth finger on black keys if the size of the hand warrents; plays with fingers alone; on white keys substitutes the fourth for the fifth finger (or the reverse) on the same key. This is possible only at moderate speed.

In rapid arm playing (legato) the player holds the second, third, and fourth fingers away from the keys, somewhat curved and rigid on white keys, - with the thumb and finger exactly spanning the distance; while for black octaves the hand leaves its curved shape, releases its tension and turns a little sidewise.

In long octave passages one should shift occasionally from low to high wrist to avoid fatigue.

Octaves - Staccato

Staccato octaves are played with a quick movement of the hand at the wrist or with the arm in slow playing and sometimes also in extremely rapid playing.

Octaves - Position of the hand on the keys.

The hand lies farther in on black keys - farther out on white. The hand constantly changes position when one has to do with both black and white keys.

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Octaves - Manner of Playing.

The keys are held firmly after the octave is played until we think the "down" motion for the next octave. There is a slight relaxation after the playing of each octave.

Chords

Chords of the three notes, fast and non-legato, are played at the wrist, chords of four or five notes require arm playing. If slow all chords should be played with the arm, the fingers touching the keys beforehand and then depressing them. With many chords the hand has to become quite rigid, and a speed limit is soon reached limiting the rapidity of playing. The hand accommodates itself to the necessary changes of shape. The weight of the arm is used to back up the muscular grip of the fingers.

Trills and Turns

Trills and turns must be even and clear, most of all. The fingering 1 - 3, 1 - 4, 2 - 4, 3 - 5 are often good for trills. Trills usually begin with a turn. Old rules required that they begin in the note above the main note, but that is not now the case. Turns must come as late rhythmically as possible, consistent with clearness and moderate speed.

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Fingering

Fingering is often not considered by teachers or pupils as being as important as it really is. Having some fundamental ideas to go on we must use our common sense in fingering. The following principles may be safely followed: (1) Adhere to the regular fingering of scales, etc. (2) if a scale passage starts with a fingering other than the regular one, get back to the latter as soon as possible; (3) other things being equal consult convenience and ease (e.g. with long arpeggios); (4) when more sure or convenient, do not hesitate to use the thumb on a black key; (5) low bass notes to be taken by the little finger (e.g. Chopin waltzes and nocturnes); (6) we can get a real legato by sliding the finger from a black to a white key; (7) we also sometimes get a legato by substituting one finger for another on a key; (8) there is no need of changing fingers in a repetition of notes, except in rare cases where notes are repeated very quickly; (9) in exceptional cases irregular fingering is preferable for security; (10) other things being equal it is often best to choose a strong finger for a prominent note; (11) trills are easier and surer when consecutive fingers are not used, but instead such combinations as 1 - 3, 2 - 4, and much depends on whether the

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A teacher should be sure not only that fingering is sensible and convenient, but also that too much of it shall not be written down. The pupil should be directed to find his own fingering from the hints given above.

Touch

Touch is generally regarded as a mysterious something that is a gift and that cannot be analyzed or taught. But it can be acquired to a large extent, that is to say, the mechanics of touch (or expression) can be taught. Not only is the amount of tone, but also its quality affected by the manner in which the keys are put down. To have beauty in sound, variety and shading of tone must be heard. On the mechanical side the speed and force with which the keys are depressed are the factor, while the pedals add its last touches. The ability to produce a wide range of dynamics with an infinite number of small shadings can come to a player if he cares enough for them. The trouble is that most of us do not realize that we can learn to approach the perfection which we admire in others.

Legato and staccato are two of the most commonly recognized features in touch. With the former there are the

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various degrees of *legatissimo* (in which there is practical overlapping of tones, only bearable in very slow tempo), the ordinary *legato*, and the quasi *legato* that results when there is high finger action. In this last the constant percussion that comes from the fingers striking the keys from a height prevents the sound from being a true *legato*. In extreme *legato* the overlapping of tones is real but hardly perceptible, and not felt in slow playing as a blur. As speed is increased, however, we should be sensitive to dissonances, and likewise also when the volume of sound is increased. As the lower half of the piano is so very much more sonorous than the upper, greater care to avoid blurring must be taken below middle C. In fact, it is safe to say that a real *legato* in rapid playing ought to be avoided in the lower third of the keyboard, while for the lower two octaves a semi-detached playing is desirable, for the result will sound *legato* and the passage if really *legato* will be a mere jumble of tones. Thus we see the *legato* question is not such a simple thing after all. *Legato* should be with the fingers, not by depending on the pedal, when possible.


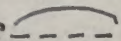
The term "*staccato*" is generally misunderstood, as it is taken to mean that the tones are to be always short and crisp, while the fact is that it merely means "*detached*." The range of *staccato* is from playing that is simply not legato to that which is extremely dry and snappy.

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staccato to be used. In a slow series of notes, especially when of a melodic character, the staccato will be very slight. Again, there is the question of playing with the fingers, at the wrist or with the arm, which also the speed of the passage determines. It is a matter of judgement and good taste, for rules cannot be laid down.

There are two especially well defined kinds of staccato: (1) is the "up-staccato," in which the hand is placed on the keys to be played, touching their surface with the wrist slightly depressed; the keys are pushed down quickly with the finger tips while the hand rebounds with a slight up motion at the wrist. This results in a crisp staccato in which the amount of force exerted by the fingers will determine the amount of tone, there being also infinite control of the tone from fortissimo to pianissimo. (2) The opposite of this is the non-legato (or staccato-legato) touch, often improperly termed portamento a word meaning something which is not possible for the piano, although it is possible for stringed instruments.

The indication of this touch is either  or , the latter being understood to be heavier with the notes larger. The playing of a scale with one finger without trying to shorten note values, shows exactly enough of the effect arrived at, the keys not being struck but pushed down, for the fingers must be already touching the keys. Another way is by wiping the keys toward one, as it were, the result being the same, - a gradual, controlled depression of the keys and a control of

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The indication of this touch is all over the keyboard, the latter being understood to be heavier with the notes larger. The playing of a scale with one finger which tends to produce notes values, shows exactly enough of the effect arrived at, the keys not being pushed down, for the fingers must be slightly touching the keys, another way is to write the notes toward one, as is seen, the result being the same, - a gradual, controlled relaxation of the keys and a control of

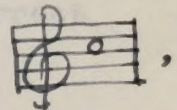
the tone.

There is also a marked distinction between the "hammer touch" and the so-called "pressure" sort. By the former is meant that in which the fingers are raised and strike the keys from various heights. This sort of touch should be used sparingly. It is chiefly valuable in the early work of training the fingers and in technical work generally for gaining strength, suppleness and independence of the fingers. This touch is used when a forte tone is desired in passage work, also in scales and double thirds.

In slow playing, in melodies and chords and rapid pianissimo passage work the pressure touch is to be used. This touch may better be described as "pulling" rather than "pressing." It is sort of a prehensile grasp of the fingers in which the wrist and hand are comparatively flexible. This process of key depression has also been described as "kneading" the keys, or "caressing" the keys.

Pedals

Without the aid of pedals the pianoforte tone would lose much of its beauty and effectiveness. The pupil should be taught the mechanism and the use of the damper, soft and sostenuto pedals. Two very important points in the use of the damper pedal are (1) that since the lower half of the keyboard has a much larger tone than the upper part, the pedals must be used with more care and listening when we play below



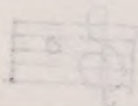
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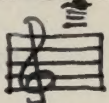
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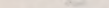
for it is at about this place that danger begins; we can stand a good deal of pedal in the upper octaves, while above , there being no dampers, the result is about as if the pedal were down. (2) Arpeggios being usually consonance, or at least not very dissonant, permit a free use of the pedal. But with diatonic scales (and even more with chromatic ones) the greatest care must be exercised in the use of the pedal.

There are special ways in which the damper pedal is used to gain effect, such as (1) in quick scale passages to produce power and dynamic effort; (2) to hold a pedal point in the bass while passages dissonant to it are being played in the high register; (3) half pedalling (or pedal trilling) in which the pedal is but partially released a number of times, so that each time the dampers touch the strings too briefly and lightly to entirely stop their sounding, and yet enough to reduce the amount of tone and so to lessen the dissonance.

The quality of the sounds is in some degree changed by the use of the pedal, because of the resulting sympathetic vibrations of strings which are not struck by hammers but are still left free, owing to the dampers not being down upon them. This change in quality is due to the fact that overtones (or partials) are caused to sound when the fundamental tone is sounded.

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The syncopated pedal (or "after" pedal) is of the greatest importance, for by its use we are able to correct

and make legato passages that the fingers by themselves are unable to make so. It also intensifies legato in passages which the fingers themselves make already so. It is used thus: a note (or chord) is depressed; the pedal is put down just afterward; the next note or chord is played after which the pedal is released and again put down in swift succession. This process continues to the end of the phrase.

Soft Pedal

The pupil should be shown that the soft pedal acts with grand pianos by pushing the entire action to the right, thereby lessing the sound by covering the hammers to strike one string instead of two, or two instead of three. A slightly veiled quality of sound results as the hammers strike with a softer part of their covering. The soft pedal on the upright piano is not so effective as the one on the grand piano, since by its operation the hammers are merely brought nearer to the strings. The soft pedal is used both with and without the damper pedal, the latter case being peculiarly attractive in staccato and soft playing. Care should be taken as to the exact place when one should use it. As a general thing it is best to begin a little before a change as from forte or piano to pianissimo, so that the contrast shall not be abrupt. A clever way of employing it with a marked rather long decrescendo is, for example, to start forte or fortissimo with the soft pedal down, gradually diminishing the tone. This is much better than

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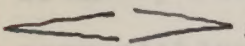
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introducing it in the middle of the passage.

The Sostenuato Pedal

The sostenuto pedal is of comparatively recent invention. Some players do not use it at all, but sometimes it can be most useful. A book by Hans Schmitt will be helpful, also two books of pedal studies by Arthur Whiting.

Phrasing (Playing with Expression)

Phrasing in the first place has nothing in common with the ordinary slurring, which is often carelessly done. There are three rules that usually hold good as to phrasing in general; (1) as a rule the dynamic shape of a phrase is , that is, the beginnings and endings are seldom as forte as is the middle; (2) it is not well to hurry either the ending or the beginning of the phrase, but on the contrary to be usually a little deliberate; (3) phrases very often overlap, the shorter sections combining to make one long phrase.

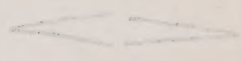
For real phrasing we must depend on knowledge of and feeling for the proper construction. Singing the phrase over will usually tell us this. It is also a good plan to read the music away from the piano, thinking out the smaller and larger phrases. We should feel what may be called the punctuation in music. It is easy to recognize the resemblance between a half cadence and a semi-coln; a deceptive cadence and a question mark, an authentic cadence and a period.

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The Accelerando Pedal

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Accent

Accent is of supreme importance for it is the very life of rhythm. Bars are usually written for practical reasons to mark off the notes in groups so as to provide easier reading. It sometimes happens that the rhythm as indicated by the composer is not properly defined; for example in the Allegretto of Beethoven Op. 14, No. 1 the pulse would be better felt by the player if 6/4 were indicated instead of 3/4. Accent is naturally felt at the first beat of a measure as a rule, and should not be placed on the up-beat. Recognition of the fact that as a rule measures are grouped by threes and fours (not often by fives and sevens) is also an important factor in appreciation of rhythm. One must learn to think the long phrase.

Real musical phrasing, while it must be rhythmically correct and have the right accent, depends further on shading and contrast of tones with almost imperceptible deviations from exact mathematical values. In this way elasticity is obtained, which is a much more musical thing than a cast iron manner of playing, so rigid as to be without interest. The delicacy of feeling that exists in poetic playing and the ability to produce a real melodic line are things to a considerable degree attainable by all of us if we care enough for them and know how to work for them, for there are many details connected with playing "with expression" that are

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matters of convention. We can learn the way up to a certain point at least, while the result need not be mechanical, and a simple following out of rules. Much in the playing of music is artificial and after merely a matter of habit. The question of keeping rhythm steady (a most important point,) brings us to the metronome.

Metronome

The metronome is a valuable servant, useful not only for indicating the right speed, but also for keeping us on the straight and narrow path of rhythm. The pupil, or player, should know just what the tick and the number mean, and should be able to keep firmly well in mind speeds indicated by 60, 88, 96, 112, etc. The metronome is a check to unconscious hurrying and rhythmical inaccuracy.

Rhythmical Subdivision

Rhythmical Subdivision, or thinking (and therefore playing) large groups of notes as being cut up into smaller divisions, is a scheme most useful in preparatory practice. This subdivision together with the metronome will straighten out many difficulties, and we shall find ourselves steady and confident.

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by heart, nor is it fair to the pupil to neglect it. There are various ways of committing to memory, (1) the purely mechanical, by the tactile sense and a great deal of repetition. (This is the easiest way and that in which the child first learns to memorize, but it is the least secure and will collapse under a severe test); (2) by visualizing the printed notes; (3) by remembering with the mind, as one does a poem, with knowledge of harmony, the construction of the music by sections and phrases. As children's minds become occupied with other things such as high school studies, they tend to drop the habit of learning by heart. This should not be permitted to happen; in fact such memorizing should be reinforced by gradually adding memorizing by the sense of the music, ((2) and (3) above). In this training it is well to begin with short pieces of simple structure, learning one section at a time.

If too much stress is laid upon memorizing, children will have no time for a wide acquaintance with the worthwhile music, Bach to Debussy for example. In such playing he may use the notes.

Another point in this connection is that since pupils are naturally interested in what is new and talked about at the moment, they will not find Mozart, Haydn or even Beethoven of great interest if they have previously got accustomed to music with which they are naturally more in sympathy as that of Chopin, Liszt, Debussy, Ravel etc. Great care must be taken

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Choice of Music

Of technical studies only a small proportion of the great number written have real value, while the majority of them may be discarded as useless repetition. Many good studies involving technical problems may be found in pieces such as the last movements of Beethoven Op. 26 and Op. 54 for proper technique, and Mendelssohn, Scherzo, Op. 16 for staccato. The teacher must have common sense in selecting studies that get results.

Stammering

The habit of stopping to "correct mistakes" in the playing of a piece should not be allowed to develop. Rather the teacher should train the child to play through the piece he has practiced at home, and if there are places that still lack technical perfection he should master them so that the piece will go with confidence.

Sight Reading

Sight reading should be encouraged, and part of every lesson spent in this work. It is well to take music technically easier than the pupil's regular work, and to begin with short pieces.

Ornaments

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Four Hand Playing

Four hand playing is exceedingly helpful especially on the rhythmical side. Even for the beginner there are duets in which the pupil's part is confined to five notes. Pupils enjoy them and learn much therefrom. With more advanced pupils the teacher must insist upon exact rhythm and on the observance of all marks of expression. In four-hand playing it is the left hand person who manages the pedal.

Voice Leading

In a large proportion of piano music there is but one melody, and this, as a rule, is in the soprano. All else being pure accompaniment, most players are unaware of the part that voice leading does play unobtrusively. The teacher should explain that the melody and the low bass are of greatest importance, the rest being often simply "filling in," although independent voices may show themselves apart from the melody. In imitation of a phrase or motive in the same voice the playing of the repetition should be varied to avoid monotony; but if the imitation is made by a different voice, it should be played exactly the same as at its first appearance. In really polyphonic music, when one voice is a long note, and another voice in the same hand is moving (perhaps in sixteenths), the long note is held by the first or fifth finger.

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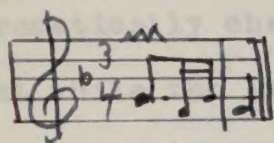
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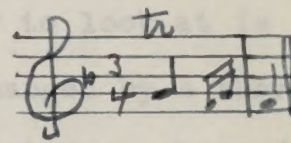
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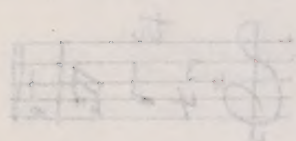


Trills both in the older music and that of today, as a rule end with a turn whether or no this is indicated. When, however, the trill is written Slow Trills, we are evidently told not to end with a turn. Trills may begin on the main note or on the note above, but never on the note below unless this is indicated. A very important thing to remember is that trills sound faster than they really are and the player therefore should strive for evenness of speed and piano or forte. He need not be concerned with trying to make a fast trill. The same thing applies to the turn. It should come rhythmically and as late after the note preceding as is consistent with expressiveness; it should never be hurried. Sometimes the turn is indicated by a sign, but frequently it is written out.

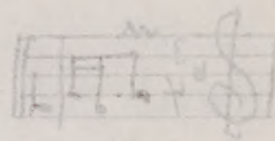
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Slow Practice

Slow practice though useful, should not be carried to an extreme. If it is thus carried, the player develops a habit of sluggish playing. The places for slow practice are: (1) at the first reading and practice of new music, so as to get accuracy in notes, rests, dynamic marks and rhythm; (2) after one is master of a piece as a corrective of carelessness due to familiarity.

It is a good thing to practice separately unrelated portions of a work. Unless we can play a passage securely five times in succession we cannot be sure that we can play it correctly as a part of the composition as a whole. We may find unexpected weak spots by playing the piece backward, that is the last twenty measures, then the twenty preceding etc. up to the beginning.

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Exact Meaning of Terms

Teachers should be particular that pupils know the exact meaning of such terms as allegro, adagio, forte, pianissimo, stringendo, etc. One way common misunderstanding arises from not realizing that crescendo, for example, means that later music is to be louder, ritardando that later it is to be slower, and not that these things happen at the spot where the marks are. Many players on seeing a crescendo play louder immediately. The pupil should be taught that the amount of tone at the place where the crescendo is, is determined by the last indication of the piano, forte, etc. before the crescendo, at which place comes the increase of tone.

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Chapter 5

Compositions for the PianoforteOriginal Works. Edited Works.Original Works

The field of pianoforte composition has been greatly enriched by the work of Arthur Foote. His original works number about fifty. Many of them provide excellent teaching material, while others are best suited to the concert stage.

His Opus 6 published in 1885 and dedicated to Stephen Heller contains an attractive "Prelude and Nocturne," a stately Polonaise, and graceful "Waltz for the Left Hand Alone." These pieces are artistic in their aim but have also pedagogic value. The Prelude in F minor, with its fluent pianistic passage work, offers technical exactions and musical interest in happy combination, while the Nocturne is an excellent study for the development of melody playing, and the Polonaise gives splendid opportunity for octave and chord practice.

The Suite in D minor, Opus 15, lists these numbers - a Prelude and Fugue expressing the classical spirit in more modern terms, a songful Romance, and a captivating Capriccio. The last named is one of Mr. Foote's most original pieces, and

Footnote: The material for this chapter was taken from a review entitled "The Pianoforte Works by Arthur Foote" by Warren Storey Smith.

Conversations for the Pianist

Original name: "The Pianist"

Original title

The title of this work has been widely
misunderstood by the work of other composers. It is a
very simple, but it does provide excellent teaching material.
While others are best suited to the work of other composers.

The Opus 3 published in 1885 and dedicated to
Ballet contains an attractive "Prelude and Nocturne," a
Prelude, and a Nocturne. "Waltz for the Little Hand Alone." These
pieces are excellent in their own right and have also pedagogic value.
The Prelude in A minor, which is the first of the series, offers
technical exercises and musical interest in harmony.

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development of melody playing, and the Prelude gives splendid
opportunity for octave and chord exercises.

The Opus 4, Opus 45, first of the series -
it includes and expresses the classical spirit in more
modern terms, a beautiful Nocturne, with a captivating Prelude.
The first of the series is one of the most original pieces, and

Footnote: The first of the series was taken from a
view entitled "The Pianist's View" by Henry Wood.
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the "Allegretto portion of the Capriccio is really a Scherzo of the good old whole-souled humor. With the exception of the Romance these pieces are somewhat more difficult than their predecessors. The first and third, indeed address themselves to the concert pianist as well as to the advanced student.

A second Suite, Opus 30, in C minor, shows greater depth and breadth and an increased technical maturity. The opening "Appassionata" brings a suggestion of Brahms, as does also the Romanza, a composition both serious and lyrical, both musicianly and melodious. The third number, a brilliant Toccata, ranks high among pieces of its kind.

Less exacting in technique and lighter in mood are the "Five Bagatelles." First of these is "Pierrot," a graceful movement suggesting the gavotte, while its companion piece "Pierette" is songful, expressive, but in wistful rather than in deeply emotional vein. "Without Haste, Without Rest," a delightful "Etude Mignon" in C major, suggests somewhat Chopin's double-note study in the same key. The Idyl No. 4, deserves its title. The first section, in E flat major, is gently musing; the middle portion in E major, has an almost passionate fervor. Of lissome grace is the final "Valse peu dansant," in which immediate appeal is happily gained with no hint of obviousness.

Mr. Foote has displayed an especial fondness for pieces for the left hand alone, and his set of piano-compositions, Opus 37, consists of a "Prelude and Etude," rich in chord,

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Less exacting in technique and lighter in mood are the "Five Bagatelles." First of these is "Pierrot," a graceful movement suggesting the Gavotte, while the companion piece "Pierette" is songlike, expressive, but in waltz rather than in deeply emotional vein. "Without Haste, Without Rest," a delightful "Etude Mignonne" in C major, suggests somewhat Chopin's double-note study in the same key. The 14th No. 4, however is lively. The first section, in E flat major, is gently wailing; the middle portion in A major, has an almost passionate fervor. Of liesome grace is the final Valse peu d'argent," in which immediate appeal is happily gained with no hint of obviousness.

Mr. Foote has displayed an especial fondness for pieces for the left hand alone, and his set of piano-compositions, Opus 37, consists of a "Prelude and Etude," with its chord,

octave and arpeggio practice, an engaging Polka, and a gravely eloquent Romanze, - all in this interesting medium.

The crown of Mr. Foote's music and perhaps his most richly imaginative music in any form is his Opus 41, "Five Poems" (After Omar Khayyam). These poems written in 1898, were the result of a first acquaintance with the rubaiyat.

A curious instance shows the consequence of a chance suggestion. Madame Hopekirk (a prominent pianist of the period) suggested one day that the composer make an orchestral version, which he did with no thought of anything save the exercise of doing it. But it was performed from manuscript in Boston under the direction of Max Fiedler at the Symphony Concerts, and more than once in Chicago under the baton of the conductor Stock. Consequently it seemed foolish not to have it published which Mr. Foote did, with the result that it received a great many performances.

Beside being played by symphony orchestra throughout the country the work has in its original form made great appeal to concert pianists.

Each of the Five Poems has for motto a quatrain from Fitzgerald's delightful version of the "Rubaiyat." The pieces cover a variety of mood - almost the whole emotional range of Omar's poem. They are charged with color, but this color is ever discreet and delicate rather than splurging or garish, and they are tinged with a subtle, not over-deliberate Orientalism.

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Orientalism.

Next in order come two detached pieces, Opus 42, - a Scherzino and "Etude Arabeske." The Scherzino, dedicated to Arthur Whiting, is a vivacious, singularly attractive composition, not of undue difficulty though lending itself well to public performance. "The Etude Arabeske," dedicated to William H. Sherwood, might well have been christened an "Etude Melodique" since through it runs a continuous melodic line, supported by arpeggios divided between the hands, a piece both practical and pleasing.

In the "Serenade," Opus 45, Mr. Foote proves his ability to revive the pianistic and musical style of the eighteenth century, and at the same time impart to his music both a charming personal quality and a judicious touch of modern harmonic feeling. Individually these numbers are: a graceful Aubade, (an Air characterized by restrained melancholy), a Dance in Bourrée style, and a final movement combining a brief, almost solemn Introduction and a light and agile Toccata. Of only moderate difficulty, this "Serenade" makes a useful item in the teaching repertory.

The "Revery" and "A May Song," Opus 60, the "Meditation," Opus 61, and the two pieces that make Opus 62, - "Whims" and "Exaltation" have sufficient kinship of musical thought and technical difficulty to warrant a collective consideration of them. With these pieces Mr. Foote's harmonic speech assumes greater richness and freedom. Against them may hardly be brought the reproach of academicism applicable to one or another of their

Next in order come two detached pieces, Opus 42, - a Scherzino and "Etude Arabesque." The Scherzino, dedicated to Arthur Schilling, is a vivacious, singularly attractive composition, not of undue difficulty though landing itself well to public performance. "The Etude Arabesque," dedicated to William H. Sherwood, might well have been christened as "Etude Melodique" since through it runs a continuous melodic line, supported by arpeggios divided between the hands a piece both practical and pleasing.

In the "Scherzino," Opus 43, Mr. Foote proves his ability to revive the pianistic and musical style of the eighteenth century, and at the same time impart to his music both a charm and personal quality and a judicious touch of modern harmonic feeling. Individually these numbers are: a graceful Andante (an Air characterized by restrained melancholy), a Dance in Bourree style, and a final movement combining a brisk, almost solemn introduction and a light and agile Toccata. Of only moderate difficulty, this "Scherzino" makes a useful item in the teaching repertory.

The "Revery" and "A May Song," Opus 50, the "Meditation," Opus 51, and the two pieces that make Opus 52, - "Whims" and "Familiarity" have sufficient kinship of musical thought and technical difficulty to warrant a collective consideration of them. With these pieces Mr. Foote's harmonic speech assumes greater richness and freedom. Against them may hardly be brought the reproach of eclecticism applicable to one or another of their

predecessors. The "Revery," with its motto of two lines from the "Rubaiyat" -

"Each morn a thousand roses brings, you say;

Yes, but where leaves the roses of yesterday."

makes a pendant for the "Five Poems" of Opus 41. And to it the "May Song" - "When Spring comes laughing" - provides agreeable foil. The "Meditation" - "And leaves the world to darkness and to me" - has rare expressiveness. "Whims" ("How now, Spirit! whither wander you?") is a capricious study in double notes. There is a suggestion of graveness in the "Exaltation," cast oddly enough in the key ^{of} D minor, but the elate quality of its broad-spanned melody is not to be disputed. No one of these five pieces is of great technical difficulty; their demands are less digital than musical. Yet they are distinctly not for the young, either in years or in pianistic experience.

Similar to the foregoing, though in every way less exacting, are the charming "Silhouettes" Opus 73 - "Prelude," "Dusk," "Valse Triste," "Flying Cloud" and Oriental Dance." The "Prelude, in D minor," has dignity and breadth. "Dusk" is poetically songful. In the "Valse Triste" is a not too serious elegiac mood. Both the "Flying Cloud," with its divided arpeggios and other passage-work, and the "Oriental Dance," with its succession of thirds, have decided value as pieces for technical development.

There remains for consideration a "Little Suite," easy but charming, entitled "From Rest Harrow," a Little

predecessors, the "Revery," with its note of loneliness from the "Rudely" -

"Each more a thousand roses brings, you say;

Yes, but where leaves the roses of yesterday."

makes a pendant for the "Five Poems" of Opus 41. And to it too "My Song" - "When spring comes laughing" - provides a response. Tell the "Meditation" - "And leaves the world to darkness and to me" - has rare expressiveness. "Whims" ("How now, Spirit!

Whither wander you?") is a capricious study in double notes. There is a suggestion of graveness in the "Exaltation," cast

oddly enough in the key of minor, but the elate quality of its broad-spaced melody is not to be disputed. No one of these

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acting, are the charming "Scherzos," Opus 43 - "Prelude,"

"Dusk," "Valse Triste," "Flying Cloud," and "Oriental Dance."

The "Prelude, in D minor," has dignity and grandeur. "Dusk" is poetically wrought. In the "Valse Triste" is a not too serious

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with its succession of thirds, have decided value as pieces

for technical development.

There remains for consideration a "Little Suite,"

easy but charming entitled "From West Harbor," a little

Etude in A minor," a far more difficult and most attractive "Impromptu in G minor," and an excellent, not too complicated transcription of the composer's deservedly popular "Irish Folk Song." All of these are without Opus number. In the Suite, consisting of five numbers, and in the Etude, Mr. Foote proves that music for young students may be made at once pleasurable, worthwhile and practicable. In the "Impromptu" may be found excellent material for mechanical development, yet the piece is well suited to concert-performance.

To the literature of four-hand music Mr. Foote has made two interesting contributions. The first of these is the remarkably ingenious set of "Twelve Duets on Five Notes," in which the pupil's easy task is made extremely attractive thru the musical and skilfully harmonized secondo parts. Of equal difficulty for both players are the six "Pieces at Twilight," dedicated to Carl Faelton. Charming and poetic in their musical content, these duets offer pleasant diversion for amateurs as well as interesting tasks for pupils.

In the writing of studies Mr. Foote has been most successful. His "Nine Etudes (For Musical and Technical Development)," Opus 27, and his "Twenty Preludes" (In the form of Short Technical Studies)," Opus 52, are authoritative, helpful and artistic. The Etudes of only moderate difficulty include all the principle mechanical issues and some of the purely musical problems of pianoforte playing. Most of the Preludes are shorter than the studies, but, since their number is greater

Etude in A minor," a far more difficult and most attractive
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they cover a still wider range of pianoforte problems and include more details of rhythm and phrasing. Wisely distinguishing between a study and a composition having only an aesthetic aim, Mr. Foote writes here with less richness of musical fancy, with simpler, more conventional harmonies and progressions. Yet these Studies and Preludes are far from dry and such numbers as the Caprice and the final Etude also a double-note study from Opus 27 - would hardly appear amiss on a recital programme. The Eighth of the Etudes is a harp-like pedal study, a valuable contribution to a neglected branch of instructive literature for the piano; and two other Pedal Studies, one by Mr. Foote and the other an arrangement of a Study by Heller (Opus 26, No. 11) have been published together - without Opus numbers.

Edited Works.

Mr. Foote's awareness of the lack of helpful fingering and intelligent phrasing, has led him to do much editing of studies for the piano; while his consciousness of the great number of worthless exercises and studies that abound in standard collections, has prompted him to make selections of the best works from such collections, and to discard the poor and unnecessary ones.

He has assembled and edited a collection of ten of the best-liked Sonatas of Beethoven, avoiding those of undue difficulty, ^{while} with nine of Mozart's most attractive sonatas he

they cover a still wider range of historical problems and include some details of printing and pressing. Wisely distinguished between a study and a composition having only an aesthetic aim, Mr. Foote writes here with less richness of musical fancy with a simpler, more conventional harmonies and progressions.

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has done the same. His First Year Bach contains twenty of that composer's easiest compositions, while his "First Year Handel" contains twelve of the latter composer's easy compositions. He has edited a set of fifteen of Bach's "Two-Part Inventions," and has gathered from the works of numerous composers a set of thirty-five two-part studies for "Independent Part-Playing." For another volume he has selected, revised and edited ten of the most serviceable and more appealing studies from Clementi's "Gradus Ad Parnassum," and has made a similar collection of the invaluable Studies of Cramer. Mr. Foote's excellent "Compendium of Heller's Pianoforte Studies" groups in progressive order forty-two of these useful, often beautiful compositions. As example of Mr. Foote's skill as compiler-editor mention should be made of an "Instructive Album" of nineteen short pieces. These compositions, of moderate difficulty, have been selected for their happy combination of musical charm and musical substance. Seventeen composers - including Mr. Foote himself with a Rondo in D - and the list includes such outstanding names as those of Bach, Mozart, Beethoven, Schumann and Mendelssohn. An "Etude Album," which has been compiled and edited offers a most serviceable and practical miscellany ranging from five-finger exercises to the well known Toccata in A major by Paradies and the Prelude in C minor from the first book of Bach's "Well Tempered Clavichord." Here are included three of Mr. Foote's own Studies, and among the other

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composers represented are to be found the names of Czerny, Duvernoy, Bertini, Cramer, Berens, Heller, Loeschhorn, Jensen and Mozkowski. Mr. Foote's most recent work in editing is a collection of "The Classical Pieces" for pianoforte. One of the most interesting compositions in this group is an excellent transcription of Bach's "Courante" from the first "Violoncello Sonatas." It is written in the pianoforte idiom and might easily have been composed for that instrument. Three of the selections have appeared in earlier editions, the "Air a la Bourrée" by Handel having been copyrighted in 1880, and the "Chaconne" (by the same composer) in 1893; while the Courante bears the copyright date of 1885. Included in this group are a plaintive Rondo in B minor by Philip Emanuel Bach, a cheerful menuet by Rameau a Saint-Saëns transcription of Bach's "Recitative and Air" (from the Thirtieth Church Cantata), a Bagatelle in the form of a Scherzo by Beethoven, a charming May Song by Schumann, Brahms' well known Intermezzo in A minor (Op.76, No.7), and the haunting Valse Lente in F minor by Cesar Franck.

It is good to find a musician who is able to write original music of the first rank, and who is equally skillful in editing and transcribing the works of others. Such a combined talent exists to an unusual degree in Mr. Foote, and from his work, we, the laymen in the field, reap the benefit.

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 No. 2 Pierrette
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- Opus 73 Silhouettes Complete
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Gotthard, J. P., Gavotte

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Chaconne in G

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Hungary, A., Impromptu
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Dvorak, A., Opus 8, No. 1 Minuetto in sharp minor
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Gottschalk, J. P., Gavotte
Handel, G. F., Bournee in G
Fantasia
Harmonious Blacksmith, Variations
Chaconne in G
Haydn, J., Gipsy Rondo (From Trio)

Rondo in A

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Hiller, F., Serenade. Album Leaf.

Hofman, Heinrich, Opus 46, No. 3 Along the Brook.

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Mendelssohn, F., Prelude in E minor

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Merkel, G., Opus 74, No. 3. Serenade.

Opus 112, Polonaise.

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No. 2, in F major
No. 1, in E minor (Stephen Heller)
Two Pedal Studies
Piano for Two Studies - Arthur Fuchs.
and Edited by - Arthur Fuchs.
Ten Classical Pieces for Piano for Two, Adapted, Arranged
Mozart, W. A.
Tschalkowsky, F. Opus 10, No. 2 - Humoresque.
Thalberg, S. Berceuse.
St. Saens, Romance Sans Paroles
Liszt, Franz.
Schumann, R. Opus 3, No. 1. Polish Dance.
Rubinstein, A. Opus 44, No. 1. Romance.
Reinecke, Carl. Opus 88, No. 3. Gondolieri
Ravina, Henri. Arabesque.
Gavotte and Variations.
Nemour, J. P. La Filleuse - Etude
Kell, J. Opus 137. La Filleuse - Etude
Paradies, F. D. - Tocata.
Opus 36, No. 1. Minuetto
Moszkowski, Moritz. Arabesque Opus 18, No. 2, Scherzo
Opus 112. Polonaise.
Merkel, G. Opus 74, No. 3. Berceuse.
Merkel, G. Opus 18, No. 1. Song of Spring.
Kendall, P. Preludes in E minor
Krasse, S. Opus 5. Etude. D minor.
Jensen, O. Opus 42. Ostinetto
Holman, Heinrich. Opus 48, No. 3. Along the Brook.
Hiller, F. Berceuse. Alfred Leaf.
Hendel, AD Opus 2, No. 3. It I were a Bird.
Rogge in A

- No. 1 Air
- No. 2 Intermezzo
- No. 3 Gavotte

Pieces at Twilight. Six Duets. Complete.

- Church Bells
- Graceful Dance
- At Night
- The Maypole
- A Solemn March
- The Swing

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Chapter 6

Songs

As a writer of songs Mr. Foote has been unusually successful. The number of his published vocal solos is nearly one hundred, while of duets there are ten. These songs are widely known, and many of them have been sung by the leading artists of the country.

Among those songs which have had most popularity may be mentioned "Irish Folk Song" (which has been arranged as a part song for men's voices, for women's and for mixed voices; and which has also been transcribed as a piano solo.) This "Irish Folk Song" was written to be sung at a reception given to Gilbert Parker the novelist in 1893. The words are from "Pierre and his People," a delightful book of short stories about the Canadian Northwest.

Another great favorite "I'm Wearing Awa'," was written one Sunday morning, just before going to church service.

A setting of Kipling's "Recessional" came very naturally in those first weeks of the "World War," in the feeling of the moment. (This song has been arranged for men's voices, women's voices, and mixed voices.)

"Tranquillity," a lovely and charming song published in 1915, has an interesting origin. In the summer of 1911, Mr. Foote was invited to give a course in music appreciation at the University of California at Berkley. One of his pupils

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Another great favorite "I'm Hearing Aw," was written one Sunday morning, just before going to church service. A setting of Kipling's "Recessional" came very naturally in those first weeks of the "World War," in the feeling of the moment. (This song has been arranged for men's voices, women's voices, and mixed voices.)

"Tranquillity," a lovely and charming song published in 1915, has an interesting origin. In the summer of 1911, Mr. Foote was invited to give a course in music appreciation at the University of California at Berkeley. One of his pupils

there was a Mary Van Orden, who, a few years after his sojourn there, sent her former teacher a book of poems. Among these poems was one describing the author's impressions of a scene viewed from a ferry boat in San Francisco Harbor.

Other songs which have been especially well received are: "On the Way to Kew"; "Constancy"; "Requiem"; "Once ~~on~~ the Angelus"; "The Sun is low" (with violin); "In Picardie"; "Bisesa's Song"; "Song of Four Seasons"; "Lilac Time"; and of the duets for soprano and alto, "A Song from the Persian"; "Love Has Turned Her Face Away"; "Come Live With Me"; and "Sing, Maiden, Sing"; "The Lake Isle of Innisfree"; "When Winds are Raging" (sacred).

The song which perhaps has the most value for the composer is his "Memnon," because through it he came to have a real friendship with John Mc Cormack, whom Mr. Foote considers to be "one of the few greatest artists." "He took it, ('Memnon'), up," says the composer, - "not knowing who on earth I was, - twenty years ago, - and has been singing it ever since."

1. The Nightingale has a Lyre of Gold
2. Roumanian Song
3. Goodheart
4. The Roses are Red
5. Up to Her Chamber Window
6. O Love Stay By and Sing

And, if thou wilt, remember
A Song of Four Seasons
Memnon
Through the Long Days and Years
Blaise's Song

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sojourn there, sent her former teacher a book of poems. Among
these poems was one describing the author's impressions of a
scene viewed from a ferry boat in San Francisco Harbor.

Other songs which have been especially well received
are: "On the way to Kew"; "Conanancy"; "Redemption"; "Once on the
Angels"; "The Sun is low" (with violin); "In Paradise";
"Alaska's Song"; "Song of Four Seasons"; "Lilac Time"; and of
the duets for soprano and alto, "A Song from the Persian";
"Love Has Turned Her Face Away"; "Come Live With Me"; and
"Sing, Maiden, Sing"; "The Lake Isle of Innisfree"; "When
Winds are Raging" (sacred).

The song which perhaps has the most value for the
composer is his "Lament," because through it he came to have
a real friendship with John Mc Cormack, whom Mr. Foster con-
sidered to be "one of the few greatest artists." "He took it,
('Lament'), up," says the composer, "not knowing who on
earth I was, - twenty years ago, - and has been singing it
ever since."

Songs - Arthur Foote

Opus 10

1. It Was a Lover and His Lass
2. The Pleasant Summer's Come
3. Milkmaid's Song

Opus 13

1. O My Love's Like a Red, Red Rose
2. I'm Wearing Awa' to the Land o' the Leal
3. Love Took Me Softly by the Hand
4. Ho! Pretty Page with Dimpled Chin
5. If You Become a Nun, Dear

Opus 26

Eleven Songs for Medium Voice

1. Sleep, Baby, Sleep
2. Love Me, if I Live
3. The Night Has a Thousand Eyes
4. The Eden - Rose
5. Summer Longings
6. To Blossoms
7. I Arise from Dreams of Thee
8. My True Love Hath My Heart
9. In a Bower
10. The Water-Lily
11. How Long, Dear Love?

Opus 39

Four Songs

1. The Wanderer's Song
2. The March Wind
3. Autumn
4. A Good Excuse

Opus 40

Song From the Rubaiyat of Omar Khayyam

Opus 43

Six Songs

1. The Nightingale has a Lyre of Gold
2. Roumanian Song
3. Sweetheart
4. The Roses are Dead
5. Up to Her Chamber Window
6. O Love Stay By and Sing

And, If Thou Wilt, Remember

A Song of Four Seasons

Memnon

Through the Long Days and Years

Elaine's Song

Songs - Arthur Hoole

- Opus 10
 1. It Was a Lover and His Lass
 2. The Pleasant Summer's Gown
 3. Mithras's Song
- Opus 11
 1. O My Boy's Life a Red, Red Rose
 2. I'm Hasting Awa' to the Land o' the Deal
 3. Love Took Me Softly by the Hand
 4. Ho! Pretty Face with Dimpled Chin
 5. If You Become a Nun, Dear
- Opus 28
 Eleven Songs for Medium Voice
 1. Sleep, Baby, Sleep
 2. Love Me, if I Live
 3. The Night Has a Thousand Eyes
 4. The Eden - Rose
 5. Summer Longings
 6. To Blossoms
 7. I Arise from Dreams of Thee
 8. My True Love Hath My Heart
 9. In a Bower
 10. The Water-lily
 11. How Long, Dear Love?
- Opus 30
 Four Songs
 1. The Wanderer's Song
 2. The March Wind
 3. Autumn
 4. A Good Excuse
- Opus 40
 Song from the Hallelujah of Omar Khayyam
- Opus 43
 Six Songs
 1. The Nightingale has a Lyre of Gold
 2. Romanian Song
 3. Sweetheart
 4. The Roses are Dead
 5. Up to Her Chamber Window
 6. O Love Stay By and Sing
- And, If Thou Wilt, Remember
 A Song of Four Seasons
 Memory
 Through the Long Days and Years
 Elaine's Song

Ojala: Would She Carry Me?
 Ask Me No More
 Love's Philosophy
 When Icicles Hang By the Wall
 Go, Lovely Rose
 On the Way to Kew
 An Irish Folk Song
 The Hawthorne Wins the Damask Rose
 Love From O'er the Sea
 Song of the Forge ("Fly Away, My Heart.")
 In Picardie
 O Swallow, Swallow, Flying South
 Love in Her Cold Grave Lies
 When Winds are Raging O'er the Upper Ocean
 Loch Lomond. Old Scotch Song
 Two Old Scotch Songs
 My Boy Tammy
 Wilt Thou Be My Dearie?
 My God, I Thank Thee

Opus 49

3. The Foxglove

Opus 51

Four Songs High or Low Voice

1. The Rose and the Gardner
2. Bisesa's Song
3. If Love Were What the Rose Is
4. Ashes of Roses

Opus 55

Three Songs

1. Constancy
2. The River Flows Forever
3. Though All Betray

Love Is a Bubble

The Sun Is Low

1. Album of Thirteen Selected Songs
2. Requrein (Under The Wide and Starry Sky)
 Before Sunrise
 Once at the Angelus
 Dew In the Heart of the Rose
 Love Guides the Roses
 O Love That Will Not Let Me Go
 All's Well
 I Am the North of the Night
 There Sits a Bird on Every Tree
 Roses in Winter
 I Know a Little Garden Path
 This the - Dawn
 Song Like a Rose Should Be

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The Sun is Low
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1. Constancy
Opus 55
4. Ashes of Roses
3. If Love Were What the Rose Is
2. Bismarck's Song
1. The Rose and the Gardener
Opus 51
3. The Foxglove
Opus 49
My God, I Thank Thee
Will Thou Be My Dearie?
My Boy Tommy
Two Old Scotch Songs
Loch Lomond, Old Scotch Song
When Winds are Raging 'er the Upper Ocean
Love in Her Cold Grave Lies
O Swallow, Swallow, Flying South
In Pigeons
Song of the Forge ("Fly Away, My Heart.")
Love from O'er the Sea
The Hawthorne Wins the Damask Rose
An Irish Folk Song
On the Way to New
Go, Lovely Rose
When Icicles Hang By the Wall
Love's Philosophy
Ask Me No More
O Jule: Would She Carry Me?

Chapter 7

The Wanderer to His Heart's Desire
 A Song of Summer
 There's a Ship Lies off Dunvegan (The Hills o' Skye)
 Rest
 Lilac Time
 Drifting
 Tranquillity
 On the Road to Mandalay
 At Last
 The Munster Fusiliers
 A Twilight Fear
 How Many Times Do I Love Thee
 The Red Rose Whispers of Passion

Opus 79

Three Songs
 1. In Flanders Fields
 2. The Soldier
 3. Oh, Red is the English Rose
 Ships that Pass in the Night
 Shadows
 The Lake Isle of Innisfree
 The Song by the Mill

Vocal Duets

Opus 53

1. Love Has Turned Her Face Away	S. and A.
2. Summer Night	S. " A.
3. I Fly like a Bird	S. " A.
4. Voice of Spring	S. " A.

Opus 64

1. The Two Roses	S. and T.
2. Were All the World Like You	S. " T.
Come, Live with Me	S. and A.
Sing, Maiden, Sing	S. " B.
A Song from the Persian	S. " A.
Lord of the Worlds Above	S. " A. or
	T. " B.

The Wanderer to His Heart's Desire
 A Song of Summer
 There's a Ship Lies off Dunvegan (The Hills o' Sney)
 Rest
 Lull Time
 Dying
 Tremblingly
 On the Road to Mandalay
 of Rest
 The Wanderer's Qualities
 A Twilight Peep
 How Many Times Do I Love Thee
 The Red Rose Whispers of Passion

Opera 79

Three Songs
 1. In Ringers Fields
 2. The Soldier
 3. Oh, Ned is the English Rose
 Ships that Pass in the Night
 Shadows
 The Lake Isle of Innisfree
 The Song by the Mill

Vocal Duets

Opera 83

1. Love Has Turned Her Face Away
 2. Summer Night
 3. I fly like a Bird
 4. Voice of Spring

Opera 84

1. The Two Roses
 2. Were All the World Like You
 Come, Live with Me
 Sing, Maiden, Sing
 A Song from the Persian
 Lord of the Worlds Above
 3. and A.
 3. " B.
 3. " A.
 3. " A.
 3. " A. or
 3. " B.

Chapter 7

Chamber Music - Orchestral WorksPerformances

Mr. Foote began early in his career to write music for string ensembles. Some of his compositions (trios) were played by his own trio which gave concerts regularly during the years 1881-1883. Having gained facility in writing for smaller groups he turned to more extended works and has written many outstanding compositions for full orchestra. One of his most distinguished pieces is the "Francesca da Rimini" for full orchestra. The inspiration for the prologue came from Dante's tragic story of the lovers Francesca and Paolo. Mr. Foote's compositions both for chamber music groups and for full orchestra have achieved much distinction, and have been played by leading orchestras both in this country and in Europe. His latest published work is the "Night Piece" for flute and strings which has appeared in print during the last year. Opus 3, The Trio in C minor for Piano, Violin and Cello has four movements: I Allegro con brio; II Allegro Vivace; III Adagio Molto; IV Allegro con moto. It was written in 1884 and was performed at Smith College School of Music Northampton, Mass. December 10, 1884; at a concert of the Buffalo Philharmonic Society October 27, 1884 with Mr. Foote as pianist.

Of a playing at Union Hall, the "Courier " dated March 15, 1885 says: "Mr. Arthur Foote's trio, performed by Messrs. De Seve, Jonas, and the composer, was the most ambitious

Chamber Music - Orchestral WorksPerformances

Mr. Poole began early in his career to write music for string ensembles. Some of his compositions (trios) were played by his own trio which gave concerts regularly during the years 1881-1885. Having gained facility in writing for smaller groups he turned to more extended works and has written many outstanding compositions for full orchestra. One of his most distinguished pieces is the "Francesca da Rimini" for full orchestra. The inspiration for the prelude came from Dante's tragic story of the lovers Francesca and Paolo. Mr. Poole's compositions both for chamber music groups and for full orchestra have achieved much distinction, and have been played by leading orchestras both in this country and in Europe. His latest published work is the "Night Piece" for flute and strings which has appeared in print during the last year. Opus 5, The Trio in G minor for Piano, Violin and Cello has four movements: I Allegro con moto; II Allegro Valse; III Adagio Molto; IV Allegro con moto. It was written in 1884 and was performed at Smith College School of Music Northampton, Mass. December 10, 1884; at a concert of the Buffalo Philharmonic Society October 27, 1884 with Mr. Poole as pianist. Of a playing at Union Hall, the "Counster" dated March 15, 1885 says: "Mr. Arthur Poole's trio, performed by Messrs. De Seve, Jones, and the composer, was the most ambitious

number of the concert, and impressed us as a most musically production".... The "Home Journal" dated March 14, 1885 says of the same performance:..."It is but just to acknowledge as the most praiseworthy as well as the most elaborate composition of the recital a trio for pianoforte, 'cello, and violin by Arthur Foote.... Mr. Foote's trio, like some of the best modern works of its class, is to be commended upon broader principles than such as refer to rigorous style of writing. Each movement is complete in itself, each is elegant; yet not the slightest room for doubt is afforded the composer's ability to intertwine an abundant network of thematic material, though he has substituted instead a higher and more advanced system of development. The germ of every idea he presents most naturally unfolds itself, and the result achieved is a vast amount of rich and original material which would amply repay an analysis of its every part."

The trio was performed on April 6, 1888 at the College of Music in Cincinnati, Ohio at which time there appeared on the program the following note: "Mr. Arthur Foote of Boston ranks among the most distinguished native American Pianists and Composers."

This trio is still played in concert, having retained its freshness after a fifty years test. It is popular in both America and England.

The Trio in B flat major No. 2 for Piano, Violin and 'Cello having the Opus number 65 dedicated to Arthur P. Schmidt,

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production".... The "Home Journal" dated March 14, 1885 says of
the same performance: "...It is but just to acknowledge as the
most praiseworthy as well as the most elaborate composition of
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The Trio in B flat major No. 2 for Piano, Violin and
Cello having the Opus number 85 dedicated to Arthur F. Schmidt.

was published in 1909. It has three movements: I Allegro Giocoso - Tranquillo; II Tranquillo - Piu Mosso - Tempo I; III Allegro Molto - Animato - Marcato Poco Largamente.

The quartette for strings in E major, Opus 4, was played for the first time from the manuscript at a concert given by the Kneisel Quartet (the sixth of a series) in Chickering Hall, Boston, on the twelfth of February 1894. The movements are Allegro Commodo; Scherzo (Vivace); Andante un poco con moto; Allegro confuoco.

This quartet was given again by the Kneisel Quartet at a concert of the St. Botolph Club, Sunday February 25¹⁸⁹⁴ at four P. M. Opus 14, "In the Mountains," (overture), * was written in 1886 and had its first performance in 1886 with Gericke as conductor by the Boston Symphony Orchestra. It is scored for two flutes, two oboes, two clarinets, two bassoons,

* Information on the original manuscript states that this overture was first performed in 1886 by the Boston Symphony Orchestra with Gericke as conductor. In a book of records of concerts by the Boston Symphony Orchestra in the Boston Public Library, however, the first date of performance is given as February 5, 1887.

was published in 1869. It has three movements: I Allegro Moderato - Tranquillo; II Tranquillo - Più Mosso - Tempo I; III Allegro Molto - Animato - Marcato Poco Largamente.

The quartet for strings in E major, Opus 1, was played for the first time from the manuscript at a concert given by the Kniesel Quartet (the sixth of a series) in Chickering Hall, Boston, on the twelfth of February 1894. The movements are Allegro Comodo; Scherzo (Vivace); Andante in poco con moto; Allegro con fuoco.

This quartet was given again by the Kniesel Quartet at a concert of the St. Botolph Club, Sunday February 25, 1894, four P. M. Opus 1, "In the Mountains," (overture), was written in 1886 and had its first performance in 1886 with Gerbick as conductor by the Boston Symphony Orchestra. It is scored for two flutes, two oboes, two clarinets, two bassoons,

Information on the original manuscript states that this overture was first performed in 1886 by the Boston Symphony Orchestra with Gerbick as conductor. In a book of records of concerts by the Boston Symphony Orchestra in the Boston Public Library, however, the first date of performance is given as February 5, 1887.

four horns in C, Bass, two trumpets in B flat, three trombones and tuba, tympani in F sharp - E and B, Cymbals, Violins I and II, Viola, Bass. The movements are: Andante Moderato, Tranquillo, Allegro, Tempo Animato, Tranquillo. (The original manuscript is in the Brown Collection of the Boston Public Library, a gift of the composer through the Massachusetts Federation of Music Clubs October 8, 1924.)

The second performance by the Boston Orchestra was April 14, 1888.

Mr. Foote has written several works for violin and piano, of which the most popular both in this country and in Europe has been the Opus 20, Sonata in G minor. Two movements of this work, the Allegro Appassionata and the Adagio Expressivo were played at a concert of the Loring Club in San Francisco June 6, 1911¹. The composer at this time played the piano part with the violinist Gino Severi playing the violin.

A set of three pieces for violin and piano which compose Mr. Foote's Opus 9 are: 1. Morgengesang; 2. Minuetto Serioso; 3. Romanze.

His Opus 44 written for the same ensemble is entitled "Melody" while a Ballade in F minor, Opus 69, for the same combination of instruments completes the number of published works for violin and piano.

In a record of performances by the Boston Symphony Orchestra the Suite for Strings in D major which was performed

1. Program of the Loring Club Concert, dated June 6, 1911.
Program filed with manuscript in the Allen A. Brown Library

Four horns in C, Bass, two trumpets in B flat, three trombones and tuba, tympani in F sharp - E and B, Cymbals, Violins I and II, Viola, Bass. The movements are: Andante Moderato, Tranquillo, Allegro, Tempo Animato, Tranquillo. (The original manuscript is in the Brown Collection of the Boston Public Library, a gift of the composer through the Massachusetts Federation of Music Clubs October 8, 1934.)

The second performance by the Boston Orchestra was

April 14, 1888.

Mr. Loote has written several works for violin and piano, of which the most popular both in this country and in Europe has been the Opus 20, Sonata in G minor. Two movements of this work, the Allegro Appassionato and the Adagio Expressivo were played at a concert of the Loring Club in San Francisco June 6, 1911. The composer at this time played the piano part with the violinist Gino Severi playing the violin. A set of three pieces for violin and piano which com-

pose Mr. Loote's Opus 2 are: 1. Morgenemann; 2. Minuetto

Serioso; 3. Romance.

His Opus 44 written for the same ensemble is entitled

"Melody" while a Ballade in F minor Opus 22, for the same

combination of instruments completed the number of published

works for violin and piano.

In a record of performances by the Boston Symphony

Orchestra the Suite for Strings in D major which was performed

November 23, 1889, the Opus number appears as "No. 2 Opus 21". In the publisher's catalogue Opus 21 is listed as "Three Duets" for piano (transcriptions from the Suite for string Orchestra, Op. 25).

The Quartette in C for Piano and Strings Opus 23, Mr. Foote considers the best of all his chamber music. It was published in 1892 and dedicated to John Knowles Paine, the man with whom Mr. Foote studied musical theory at Harvard. This Quartet received its first performance when it was played from manuscript by the Kneisel Quartet and Mr. Foote on February 16, 1891, at Union Hall, Boston.¹ It was played on March 1st of the same year at the St. Botolph Club by the Adamowski Quartet, again by them at Chickering Hall, Boston January 16, 1894, and a third time by the same group on December 29, 1895 at the St. Botolph Club. The movements are: I Allegro Commodo; II Adagio ma non troppo; III Scherzo: Vivace; IV Allegro non troppo.

The Quartette received favorable comment from Philip Hale writing for the Boston Post regarding the first performance on February 16, 1891. He describes it as a melodious, genial, and thoroughly musical work. The first movement, according to his description, has well contrasted themes and natural developments which are devoid of padding. "The whole movement," he says, "is fresh and spontaneous and the impassioned close is full of strength."

1. See original ms. in Allen A. Brown Library

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is full of strength."

"In the second, an adagio," continues Mr. Hale, Mr. Foote departs from the rules of the school, and we find, instead of strict polyphonic treatment, the aria and accompaniment; nor is this departure to be deplored, for the melody is genuine, and the refined taste of the composer shuns that which, without care, might easily be trivial." "It is an eminently musical and flowing movement," says the reviewer." The Scherzo has not so much to say that is new, but it is interesting in rhythm and ingenious in construction. The last movement is more conventional; but the close of the finale is well written, and it will always provoke applause." The writer continues, "Mr. Foote was fortunate in the first performance of his work. It was played by his associates with the care and exquisite finish which distinguished the playing of these admirable artists, and Mr. Foote is to be congratulated upon his work and its performance. He was recalled after the finale."

Mr. Foote's Symphonic Prologue, Francesca da Rimini Opus 24 is considered by leading authorities as his greatest work. It was first performed on January 24, 1891 by the Boston Symphony Orchestra. A description of the music from Symphony Programme notes by William F. Apthorp follows: "The title page bears the following motto from Dante:

-----"nessun maggior dolore

che ricordarsi del tempo felice

Nella Miseria."

"This prologue begins with a slow introduction Andante

"In the second, an adagio," continues Mr. Hale, Mr. Foote departs from the rules of the school, and we find, in-

stead of strict polyphonic treatment, the aria and accompani-

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Mr. Foote's Symphonic Prologue, *Tranquillo da Ritratto*

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sostenuto in C minor (3-4 time) opening with long-sustained C's in the muted strings, clarinets, horns, and kettle-drums, against which the violas, 'celli, bassoons and third horn outline a gloomy descending phrase, responded to by a more passionate melodic passage in the oboe, which will soon be recognized as belonging to the first theme of the main body of the work. This passage in C minor is soon repeated a tone lower in B-flat minor, by the strings, wood-wind, and horns, ending on the dominant of F. There follows a short passage beginning pianissimo in F major and preceeding chromatically by syncopated chords, crescendo e stringendo, until the tempo changes to Piu Allegro, the strings throw off their mutes, and the clarinet and other wind instruments play snatches of melody against tremulous harmonies and rising chromatic figures in the strings. This short climax leads to a strong, recitative-like passage in all the strings in octaves, interrupted in true recitative fashion by sharp chords in all the wind; a rushing downward passage in the violins alone leads over to the main body of the work. Every phrase in this introduction will be found to have thematic importance in the movement that follows.

"The main body of the composition, Allegro assai, in C minor (3-4 time), begins in double pianissimo with the first theme - an agitated phrase in an uneasy, nervous rhythm, given out and briefly developed by the full orchestra, minus the strong brass, alternately swelling to forte and subsiding to

accompaniment in C minor (3-4 time) opening with long-sustained
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in B-flat minor, by the strings, wood-wind, and horns, ending
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theme - an agitated phrase in an uneasy, nervous rhythm, given
out and briefly developed by the full orchestra, minus the
strong brass, alternately swelling to force and subsiding to

piano again, and soon making way for a transitional subsidiary passage which leads to the entrance of the true first subsidiary, a melodious cantilena in C major, given out in thirds, first by the flute and oboe, and then developed by fuller and fuller orchestra, leading to more and more brilliant and passionate passage work in a more accelerated tempo, working the orchestra on the dominant key of E flat. This is followed by what I will call a second subsidiary (although it comes before, instead of after, the true second theme), a more brilliant phrase in E flat major in the trumpets and horns, with an occasional pizzicato in the strings. This impassioned cantilena of the second theme in E flat major, ^{is} given out and developed at considerable length by the strings (the melody in the first violins and 'celli in octaves) and woodwinds.

"The equally melodious conclusion theme, which is of much the same character, comes in also in E flat major in the upper register of the flute over a tremulous accompaniment in the violins and violas, soon leading to a return and further development of the second theme worked up to a resounding climax by the full orchestra, after which the conclusion theme returns fortissimo in the trumpets against sustained harmonies in the other wind instruments and high brilliant tremolos in the strings. As the outburst gradually subsides, scraps of the second subsidiary come in on the violas and some of the woodwind in a transitional passage leading over to the free

plans again, and soon making way for a transitional subsidiary
passage which leads to the entrance of the first theme
by a melodic sentence in C major, given out in thirds,
first by the flute and oboe, and then developed by violin and
cello. The first theme, leading to now and more brilliant still,
passionate passage work in a more accelerated tempo, working
the orchestra on the dominant key of F major. This is followed by
what I will call a second subsidiary (although it comes before
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development of the second theme worked up to a rounding
off by the full orchestra, after which the conclusion theme
returns fortissimo in the trumpet against sustained harmonies
in the other wind instruments and high brilliant tremolos in the
strings. As the orchestra gradually subsides, some of the
second subsidiary comes in on the violin and some of the wood-
wind in a transitional passage leading over to the first

fantasia.

"The exceedingly extended development of almost all the themes in the first part of the movement leads one to expect a short free fantasia; indeed the middle part is comparatively brief, and partakes far more of the character of dramatic development than of contrapuntal thematic working out. A sudden reappearance of the theme in quite its original shape, but in F sharp minor, makes one think for a moment that there is to be no free fantasia at all, but merely an irregular commencement of the third part; but it is soon interrupted and ^{the} free development continues, the second theme appearing in its entirety in a quieter tempo in E major as a sunny-episode, carried out almost wholly by the strings, - the melody in the first violins, the bass in the 'celli, and the intermediate harmony played by the second violins and violas divisi in that sort of interlocking wavy tremolo, the effect of which is half-way between the true tremolo and sustained harmony. A short climax of the full orchestra on fragments of other themes leads to the beginning of the third part.

"This begins regularly, as the first part did, with the first theme pianissimo in C minor. It also proceeds quite regularly up to the end of the first subsidiary, which comes as before in C major, but is somewhat more briefly developed; but now we come upon a new episodic theme, given out fortissimo by the trumpets, oboes, clarinets and horns, against

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"This begins regularly, as the first part did, with the first theme in B major. It also proceeds quite regularly up to the end of the first subsidiary, which comes as before in B major, but is somewhat more briefly developed; but now we come upon a new episodic theme, given out forcefully by the trumpets, oboes, clarinets and horns, against

a billowing figuration in the strings. This new theme in C minor is only sixteen measures long, and is followed by some resounding developments on parts of a second theme by the full orchestra, suddenly interrupted, when it has risen to a double fortissimo, by that stern recitative-like passage in all the strings which we heard near the end of the introduction. This is followed by four measures rest, after which the second theme sets in pianissimo in C major - in the strings, as in the free fantasia - and is developed much as before by fuller and fuller orchestra, working up to a climax at the apex of which the time changes to 12-8, L'istesso tempo, and we have a new version of the conclusion theme in the trumpets, against sustained harmonies in the rest of the brass and trills in the strings, flutes, and clarinets. The short diminishing coda is based on this theme. This symphonic prelude is scored for the two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass-tuba, one pair kettle drums, and the usual strings. It is dedicated to Mrs. John L. Gardner."

Following the first performance of this work on January 24, 1891, by the Boston Symphony Orchestra there appeared in the Boston post of January 26 a criticism by Philip Hale, which said in part: "Mr. Foote calls his new work a 'Symphonic Prologue'. It is practically a concert overture. The explanatory sketch prepared by him for the programme book is simply an exposition of the musical contents. The second theme is

a following suggestion in the strings. This new theme in G minor is only sixteen measures long, and is followed by some resounding developments on parts of a second theme by the full orchestra, suddenly interrupted, when it has risen to a double fortissimo, by that same recitative-like passage in all the strings which we heard near the end of the introduction. This is followed by four measures rest, after which the second theme sets in pianissimo in G major - in the strings, as in the first fantasia - and is developed much as before by fuller and fuller orchestra, working up to a climax at the apex of which the time changes to 12-8, L'istesso tempo, and we have a new version of the conclusion theme in the trumpets, sustained harmonies in the rest of the brass and fills in the strings, flutes, and clarinets. The short diminishing coda is based on this theme. This symphonic prelude is scored for the two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass-tuba, one pair kettle drums, and the usual strings. It is dedicated to Mrs. John F. Gardner."

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said to be the theme of the two lovers, and with this exception the sketch is free from any attempt to give the hearer in gaudy rhetoric the 'meaning' of the measures. It is as modest and straightforward as the composer Mr. Foote's overture is clear without being common, it holds the attention without recourse to the tricks of makers of sensational programme music. Its opening is impressive: and certain passages such as the recitative are very effective. Mr. Foote does not ape those who have gone before him, though at the close there is a curious and undoubtedly unpremeditated reminiscence of a few well-known measures of Gounod's Faust. The instrumentation is free from the reproach of thinness or crudity It is an excellent piece of work, and it shows the steady growth of Mr. Foote's art.... Mr. Foote directed the performance of his work, and before and after it he was loudly applauded.

Of a second performance of the "Prologue" by the Boston Symphony Orchestra on March 1, 1895 Warren Davenport writes in the Boston Traveller: "One listens with gratification to the musicianlike manner in which Mr. Foote handles his material which is at once melodic, elevated and original in its character. There is no striving for effects at the expense of legitimate art, no borrowed plumage from familiar costumers in orchestral decoration serving to cover the ill-shapen form beneath, but honest exposition of serious study upon classic

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models, enhanced through the imagination and individuality of the composer, its form displayed in the well fitting and appropriate garments of chaste and artistic handiwork. This composition reflects upon its composer in every direction, and it would be well if some of his local contemporaries should emulate its just proportions. Mr. Foote was obliged to come forward and bow in acknowledgement of the hearty applause of the audience."

Another writer, Louis C. Elson of the Boston Advertiser, speaking of this second performance of the "Francesca" by the Boston Symphony Orchestra, commends its impressive themes and easy leading of the parts, as well as the logical and interesting development.

William Apthorpe of the Boston Transcript in a review of the same performance judges the Symphonic Prologue to be the best of Mr. Foote's compositions in the larger concert forms. He tells of "solid, rational harmony, flowing natural part writing, stoutness of musical structure and coherency of development." He finds in the work "a depth and poignancy of expression," "a melodic forcibleness, and vigor of effect toward which his previous orchestral works have steadily striven, but without such brilliant convincingness of achievement." He speaks of the scheme of the scoring as being modern, "reminding one in method of Richard Strauss and the latest French masters of the art." Mr. Apthorp commends the infinitely

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skillful treatment of the strings and the management of the brasses, especially the trumpets in cantilena.

"Francesca da Rimini" was performed on Friday, March 10, 1893 at the Tivoli Opera House in San Francisco, California by the Symphony Orchestra under direction of Adolph Bauer.

The Serenade for Strings in E major Opus 25 has the following movements: I Praeludium - Allegro Commodo $\frac{3}{4}$; II Air - Adagio ma non troppo 3-4; III Intermezzo - Allegretto grazioso 3-4; IV Romanze - Andante con moto 9-8; V Gavotte - Allegro Decisi ϕ . It is dedicated to Henry L. Higginson, (the man who was responsible for the establishment of the Boston Symphony Orchestra), and was published in 1892.

The Serenade was performed at Concert Hall, Breslau, Germany on March 9, 1893. It was played January 27, 1901 by the St. Louis Symphony Orchestra. At a concert of the Loring Club, San Francisco, California on June 6, 1911, two movements of the "Serenade" (Romanze and Gavotte) were conducted by the composer. At the same time also Mr. Foote conducted the performance of his "Farewell of Hiawatha," (chorus for men's voices with baritone solo, orchestra, piano and organ, - the soloist being Charles F. Robinson), and two movements of his Sonata in G minor for violin and piano (Opus 20), Allegro Appassionata and Adagio Expressivo, the composer played the piano and Gino Severi the violin part. The famous Bedouin Song (chorus for men's voices, orchestra, piano and violin) was also

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 following movements: I Preludio - Allegro Comodo $\frac{3}{4}$; II Air
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 Grazioso 3-4; IV Romanza - Andante con moto 3-8; V Gavotte -
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 piano and also Gavotte violin part. The famous Bedouin Song
 (chorus for men's voices, orchestra, piano and violin) was also

performed at this concert with the composer conducting.

* "The Skeleton in Armor" a ballad for chorus, quartet and orchestra (Opus 28) was given for the first time in Boston on February 4, 1893. The singers were: Mrs. Marie Barnard Smith, Miss Lillian Carlsmith, George J. Parker, Clarence E. Hay. The ballad is a setting of Longfellow's poem of the same name. A string quartet, "Tema Con Variazioni" in A minor, Opus 32 is dedicated to Theodore Thomas the orchestral conductor whose work was more than any other person's probably, responsible for the raising of the standard of musical performance in the United States. The plan of the quartet is as follows: Theme Andante Expressivo, ma con moto; Var. I. L'istesso tempo; Var. II. Allegro Marcato: alla Tarantella; Var. III. Tranquillo ma con moto; Var. IV. Maestoso: alla Marcia; Var. V. Vivace; Var. VI. Allegro assai: molto marcato. This theme with Variations was performed by the Kneisel Quartet on February 9, 1903 at Chickering Hall, Boston.

Opus 33 is entitled "Romanza," for 'cello and piano. This is one movement of the 'cello concerto, the rest of which has never been published, existing only in manuscript. Opus 36, a Suite in D minor for full orchestra was played for the first time

 Excerpt from an article by Rupert Hughes in "American Com-

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Var. III. Tremolante ma con moto; Var. IV. Maestoso; alla
Marcia; Var. V. Vivace; Var. VI. Allegro assai; molto marcato.
This theme with Variations was performed by the Kniesel
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March 7, 1896 by the Boston Symphony Orchestra. "It consists of a brilliant Allegro; an Adagio of deep sincerity and beautifully varied color, a period wherein the brass choir, heavily scored, chants alone, and the division of the theme among the wood-wind over the rushing strings is especially effective; a very whimsical Andante with frequent changes of tempo and soli for the English horn in antiphony with the first oboe; and a madcap Presto that whisks itself out in the first violins." *

A second performance by the Boston Orchestra was given on March 28, 1903.

A Quintett in A minor for piano, two violins, viola and 'cello, bearing the Opus number 38, is dedicated to the Kneisel Quartett who played the composition in manuscript on January 31st, 1898 before it was published (later in the same year). In this playing the Kneisel Quartet were assisted by Mr. Foote at the (piano forte,) pianoforte. The Boston Transcript of February 1st tells us that the "new" quintett made a very strong impression, It seemed to the listener upon hearing the first few measures that the style was out of date. But as the music went on, the listener found that there was

* Excerpt from an article by Rupert Hughes in "American Composers" p. 549.

March 7, 1898 by the Boston Symphony Orchestra. "It consists of a brilliant Allegro; an Adagio of deep slowness and beauty fully varied color, a period wherein the brass choir, heavily scored, chants alone, and the division of the theme among the wood-wind over the running strings is especially effective; a very whimsical Andante with frequent changes of tempo and solo for the English horn in antiphony with the first oboe; and a madcap Presto that whisks itself out in the first violin."

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* Excerpt from an article by Rupert Hughes in "American Composers" p. 248.

still much to say in the older style. Presently the style seemed no longer old but "fresh and full of life and vigor." "A style never grows old so long as a man has something to say in it and it fits what he has to say," was the writers' comment." Mr. Foote's music had come straight from a living man's heart." The writer judged the quintet to be one of the strongest pieces of work if not the strongest, that Mr. Foote had yet given out. The clearness of the form; the naturalness of the development; the brilliancy and vivaciousness of the writing; together with the fertility of melodic invention and resource shown by the composer as well as "the main glow and charm of his second themes;" - all those elements combined "to make the work a continuous inspiration to the listener."

Philip Hale, reviewing the performance in Association Hall of the "new" quintet notes that the composer "is working with greater freedom, less self-consciousness, no longer dreading the pedagogue's frown."

"Four Character Pieces" Opus 48 was first performed January 20, 1907 by the Chicago Symphony Orchestra. In Boston this work was heard for the first time, April 20, 1912. It was played again April 11, 1918. "Four Character Pieces" is a transcription from the original piano suite entitled "Five Poems After Omar Khayyam." * One of Mr. Foote's most widely known com-

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* A description of this work is given in the chapter on Piano-forte Compositions.

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* A description of this work is given in the chapter on Piano- forte Compositions.

positions is his Opus 63, Suite in E major for string orchestra.

* When this Suite was performed for the first time at the concert of the Boston Symphony Orchestra in Boston on April 16 and 17, 1909, Mr. Foote kindly furnished the following sketch of the composition:-

"The Suite was finished in 1907, but with a different second movement; the second movement played today was written in 1908.

"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major 3-4, which is played with the bow (arco), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

* Program notes from the performances of February 22-23, 1929.

positions as his Opus 83, Suite in E major for string orchestra.

* When this Suite was performed for the first time at

the concert of the Boston Symphony Orchestra in Boston on
April 10 and 11, 1909, Mr. Koota kindly furnished the follow-

ing sketch of the composition:-

"The Suite was finished in 1907, but with a different
second movement; the second movement played today was written
in 1908.

"The Prelude, E major, 3-8, is brief, and is based
throughout on the first phrase of eight notes; it is of flow-
ing melodic character, with much imitation among the several
voices.

"The Rhapsody, A minor, 3-8, is continuously so; it is
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four notes of the theme are heard often by themselves, and, if
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trance, the figure will be very clear at first hearing."

The Suite, dedicated to Max Fielder, was published in 1909.

A review in the Boston Post of April 4, 1925 by Warren Storey Smith says in part:....."at the beginning of the rather oddly assorted programme of this week's pair of concerts, Mr. Koussevitsky has placed Arthur Foote's Suite in E major for string orchestra, now making its third appearance at the Symphony Concerts - an unusual honor for an American composition, since native productions are so often given a single performance and thereafter consigned to oblivion, - but one that Mr. Foote's gracious, well-made music eminently deserves. Present in the audience, the composer was twice summoned to rise from his seat in acknowledgement of the unmistakably hearty applause."

In the Christian Science Monitor of the same date as the above review Stuart Mason says:....."Mr. Foote's Suite is not altogether unfamiliar. Nevertheless it wears well. Conceived according to classical formulas, it is not conventional music. It mirrors the sensitive, imaginative, refined musical nature of its composer. Every page is a testimony to his high ideals and his mastery of his art. It is music which charms the ear and satisfies the intelligence as well. It also teaches the heart, for who can listen to the Adagitto, which interrupts the Pizzicato movement, and not feel with pleasure the delicate sentiment (none the less deep because of its

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delicacy) which underlies every measure? Surely America is not in such a bad way musically if an American (and who is more so than Mr. Foote?) can produce such genuine, sincere music as this Suite!" ...

Performances of this Suite by the Boston Symphony Orchestra have the following dates: April 16-17, 1909; April 8, 1921; April 3, 1925; February 23, 1929.

H. T. Parker writes in the Transcript of February 23, 1929 saying: "Twenty seasons have not tarnished the skill, suavity, freshness and fancy of his Suite. The final Fugue still runs in light energy; with zest comes full rounded. The Pizzicati, with the gentle song between, are still pleasing device. The Prelude has courtly flow. A wise composer was Mr. Foote, making his piece. He never exhausted the matter: always he kept the light bow. He diverted himself, and another generation is diverted with him. Not all the re-discoveries from the eighteenth century, which are current fashion have so many flavors."

The Boston Transcript of March 11, 1929 quotes Mr. Henderson of the New York "Sun" as saying: "It was good to hear Arthur Foote's Suite once more "It is one of the gems of American Music and might be studied by every young composer who wishes to see how scholarship can be made to serve the purpose of romanticism....."Music lovers who do not know Arthur Foote should look him up; he is worth knowing."

believe that the model has every element of beauty in
not in such a bad way actually in an American (and who is
more so than Mr. Foster) can produce such a fine, at least
this is his belief.

He has been of use to the Boston group
Graham has the following dates: April 13-17, 1909; May
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in device. The whole has really flow. A wise composer
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not know Foster - he should look him up; he is worth
knowing."

The Suite, heard in Chicago for the first time in January 1912 where it was played by Frederick Stock and the Theodore Thomas Orchestra, received favorable comment. The music critic Mr. Delamarter speaks of its "primitive severity of outline, its academic restraint, its generally melodious themes and its orthodoxy." "The impression of the novelty," says Mr. Delamarter "is that of sanity, fine sense of form and artistic sincerity."

Complimentary in its attitude is the Chicago "Tribune" when it says: "The three movements of the suite echo the serene beauties of the classic period even as they revive archaic forms".....

In London the suite was played at a Promenade Concert at Queen's Hall on August 25, 1910, and met with a hearty reception. In the reviews it received warm praise. A writer for the morning Post describes the work as "a scholarly expression of thought which shows a strong sympathy with the style of Handel and Bach; while a "Times" critic speaks of the pleasant music of the three movements, the graceful theme of the prelude, with its consistent development, the tilt and swing of the pizzicato section and the effective ending of the fugue.

The Suite for string orchestra was broadcasted (with no audience in the hall), by the Boston Symphony Orchestra with Serge Koussevitsky conducting, during the celebration

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The Suite for string orchestra was broadcasted (with no audience in the hall), by the Boston Symphony Orchestra with George Koussevitzky conducting, during the celebration

of the orchestra's fiftieth birth year (1932).

A work without opus number "Three Pieces for Oboe and Piano" was written for an oboe player of the Boston Symphony Orchestra who was a good friend of the composer.

A "Night Piece" for Flute and Strings was written for a San Francisco Chamber Music Society, (The Loring Club) and was played by them a good deal. The first performance was in 1911. When Georges Laurent started his Flute Players' Club in Boston he gave it at one of the concerts. On this occasion Monteux (the conductor of the Boston Symphony Orchestra) was present and asked Mr. Foote to fix it up for orchestra. The only thing necessary to do was to add a double bass part, which the composer did. Consequently Monteux played the piece at Symphony Concerts, with Laurent as soloist. This was on April 13, 1923. The "Night Piece" was again played by the Boston Symphony Orchestra with Koussevitsky conducting at the time of the composer's eightieth birthday in March 1933. It had up to and including this time been played from manuscript; but so many people who heard the composition at the time of its broadcast asked to borrow the manuscript parts that Mr. Foote decided to have it published. The work has appeared in print within the last few months.

The Violin, Viola and Violoncello

Opus 33

Three Son Variations

Opus 70

Quartet in D

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Orchestra

- Opus 24 Symphonic-Prologue. "Francesca da Rimini."
 Opus 25 Serenade in E for Strings
 Opus 36 Suite in D Minor
 Opus 63 Suite in E for Strings
 Opus 48 Four Character Pieces (after the Rubaiyat of Omar Khayyam)
 Air and Gavotte (for Strings)
 Irish Folk Song " "
 Night Piece (for Flute and Strings)
 "In the Mountains" - Overture

Violin and Piano

- Opus 9
 1. Morgengesang
 2. Minuetto Serioso
 3. Romanze
 Opus 20 Sonata in G minor
 Opus 44 Melody
 Opus 69 Ballade in F minor

Violin, Viola, Violoncello and Piano

- Opus 23 Quartette in C

Two Violino, Viola and Violoncello

- Opus 32 Tema con Variazioni
 Opus 70 Quartet in D

Orchestra

- Opus 24 Symphonic Prologue. "Symphonie de Rintin."
- Opus 25 Serenade in E for Strings
- Opus 26 Suite in D Minor
- Opus 27 Suite in E for Strings
- Opus 28 Four Character Pieces (after the Rubaiyat of Omar Khayyam)
- Opus 29 Air and Gavotte (for Strings)
- Opus 30 " " Irish Folk Song
- Opus 31 Night Piece (for Flute and Strings)
- Opus 32 "In the Mountains" - Overture

Violin and Piano

- Opus 33 1. Hungarian
2. Minuetto Terzo
3. Romanze
- Opus 34 Sonata in G minor
- Opus 35 Melody
- Opus 36 Ballade in F minor

Violin, Viola, Violoncello and Piano

- Opus 37 Quartette in G

Two Violins, Viola and Violoncello

- Opus 38 Tema con Variazioni
- Opus 39 Quartet in D

Piano, Violin and Violoncello

- Opus 3 Trio in C minor
Opus 65 Trio in B flat

Pianoforte, 2 Violins, Viola, and Violoncello

- Opus 38 Quintette in A minor.

Piano, Violin and Violoncello

Opus 3
Trio in C minor
Opus 65
Trio in B flat

Pianoforte, 2 Violins, Viola, and Violoncello

Opus 38
Quintette in A minor.

Chapter 8

Work As EducatorTranslations - Text Books - Editing - DegreesTranslations

Mr. Foote's earliest published literary work was the translation from the German of books by Ernest Friedrich Eduard (1808-1879). The first translation was done in 1878, the title of the book being "A treatise on ~~f~~ugue, including the study of imitation and canon" (from the third German edition); the second translation, (from the third German edition), is entitled "A treatise on canon and fugue including the study of imitation." Both translations were published by the Oliver Ditson Company.

Text Books

In 1905 in joint authorship with Walter R. Spalding (~~Asst.~~ Professor of Music at Harvard), Mr. Foote produced his first text book. Its title is "Modern Harmony In Its Theory and Practice." This book has had an extensive sale, fifty four thousand copies having been printed. It ^{was} ~~is~~ used at Boston University as a text book for the harmony classes and as a source of examples for work in the Harmonic Analysis Class. The book was revised in 1924.

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Work as EducationTranslations - Text Books - Editions - RevisionsTranslations

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to what may be done rather than discouraged by a mass of rules telling what is forbidden. The text is very clearly written and great care has been taken to explain explicitly every point that is covered.

It abounds in excellent examples of harmonic processes described in the text, taken from the great composers.

Thoroughness on the part of the authors is evident at every step. Much stress is laid on the fundamentals of harmony a chapter each being given to information about Intervals, Scales and Triads before there appear any exercises in triads. Also in the early work of harmonization students are given both soprano and bass parts with the simple task of filling in the inner voices. (In contrast to this, in G. W. Chadwick's "Harmony" one finds a scant six pages of introductory material devoted to fundamentals; though the author explains in his preface that "the student is supposed to have already a rudimentary knowledge of the intervals, scales and chords given in the introduction"). The writers of "Modern Harmony," however, leave nothing to chance but give each step through explanation.

The chord of the sixth has been treated with more than the ordinary amount of detail, in the attempt to analyze and classify for students those features which to them appear most difficult.

The chord of the ninth is discussed largely as an in-

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dependent chord, but the chords of the eleventh and thirteenth are not so considered although the growing feeling for the independence of these chords (at the time of publication), is recognized by the authors.

Unsparring attention has been given to the various seventh chords with special exercises to illustrate their use.

The writers of "Modern Harmony" believe that their handling of the chromatically altered chords, of the augmented sixth, the six-five and six-four-three chords, and of the matter of suspensions, - coincides with the thought of the day.

There is a brief chapter on old modes which should stimulate students to further study of their use.

In order that students may have a mental conception of the real sounds of the written symbols, (or hearing with the eye), the authors have so planned the material that the harmonizing of melodies goes step by step with the writing from figured basses.

The exercises in this book were composed entirely by Mr. Foote, there being a great number of supplementary exercises at the back of the book, in addition to a generous supply of them with each problem taken up. The great number of these exercises, five hundred and one, shows the unsparing energy of the man, as well as his assurance that students shall have ample opportunity to work out the principles involved in all

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harmonic problems.

On comparing the Foote and Spalding book with G. W. Chadwick's harmony one finds quite different treatment of certain harmonic questions. For instance, Mr. Chadwick considers the diminished seventh as the dominant minor ninth with root omitted while the other gentlemen consider the dominant and diminished seventh chords as separate things. Mr. Chadwick pays little attention to the chords of the eleventh and thirteenth, while in the Foote and Spalding book there is considerable discussion of them.

The seventh chord built on the leading tone of the major scale is called by Mr. Chadwick ^{and others} the dominant ninth chord with root omitted. Messieurs Foote and Spalding do not include this generator theory in their work, - in fact Mr. Foote heartily disagrees with the theory.

F. H. Shepard in "Harmony Simplified" depends on a thorough grounding in the knowledge of scales, key signatures and intervals, together with an acquaintance with harmonic principles to enable the pupil to solve his problems in harmony. He goes farther than Chadwick and considers the chords of the dominant seventh, diminished seventh, dominant ninth, (both major and minor), and Italian, French, and German sixths, as different forms of the same chord with perfectly uniform resolution. With the exception of the three forms of augmented sixth chords, Mr. Foote treats the above named chords as sepa-

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rate and distinct formations. In Shephard's Harmony modulation is assisted by a system of "attendant" chords. These attendant chords are really dominant seventh chords. Each triad in the scale has its "attendant" chord or dominant seventh. Shephard gives at the close of his book a supplementary course of study, through which the student may apply knowledge gained from the study of the text. He also includes a course in the Development of the Perceptive Faculties and a chapter on musical form, together with suggestions in regard to analysis of standard works. There is no mention of attendant chords in Foote and Spalding.

Another "Harmony" by John Stainer which is written for young pupils also contains the theory that the diminished seventh chord is derived from the minor ninth. Mr. Foote seems to stand alone in his treatment of the diminished seventh chord as an independent chord. In Stainer's works the diminished triad on the leading tone is regarded as a fragment of the chord of the "Minor Seventh" (dominant seventh), e. g. in the key of C the three upper notes of the chord G B D F. A marked difference between his theory and Mr. Foote's is that he calls the first inversion of the supertonic seventh chord in major, the chord of the added sixth (considering the chord as being formed on the subdominant with a sixth added). e. g. in the key of C major the chord would have as bass f - the other tones being d (the added sixth above) a, and c. 501 Exercises in Modern

Harmony." The title of this book is self-explanatory. The key

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The Augmented sixth chord is called the Italian sixth.

" " six-four-three is " " French "

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The suspension six to five when on the dominant is called the dominant thirteenth. The suspension four to three on the dominant chord is called the chord of the dominant eleventh. The Neopolitan sixth instead of being considered as the super-tonic minor triad with the third in the bass, the third doubled and the root lowered, is explained as being built on the subdominant with a minor third and a minor sixth above and as being used in either major or minor mode.

The attendant or relative keys are the relative minor; key of the dominant; relative minor of the dominant; the subdominant; and the relative minor of the subdominant. There is an appendix of 100 exercises.

It seems to the writer that "Modern Harmony in its Theory and Practice," in its thoroughness; in its abundance of examples; in its independence of thought, is an ^{Excellent} perfect text for the study of harmony; and that its treatment of the dominant and diminished seventh chords and other harmonic questions is more logical than that given in other text books of the time.

As an aid to teachers and pupils the author had published at the same time as the "Modern Harmony", a supplemental work called "A Key to the 501 Exercises in Modern Harmony." The title of this book is self-explanatory. The key

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is invaluable as a reference to teachers, and to pupils also in checking their work.

Modulation and Related Harmonic Questions
(A Brief Sketch.)

Mr. Foote's book on modulation was published in 1919. Modulation, or the progression from one key to another, may be accomplished in various ways. It is final only when it fixes the new tonality to such a degree that leaving the new key would necessitate another distinct modulation.

The devices used in the composer's book to progress from one tonality to another are: (1) The use of a cadence with the dominant seventh chord (for transient modulation); (2) Change of keys (or chords) without modulation by means of third-relationship- (moving to a new tonic a third above or below)- such as that existing between C major and a minor or between C and E minor, (the third below G (the dominant of C)), and between D and F (the Subdominant of C); (3) Change of key taking place by means of "pivot" notes, or notes common to two chords, the change taking place at the appearance of the second chord. Examples of unusual effects ^{of third relationship} given in the text are:

A. B. P. 16 - examples 4:6:10:12

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A. $\begin{matrix} \text{F} & \text{A} & \text{C} & \text{E} & \text{G} \\ \text{C} & \text{E} & \text{G} & \text{A} & \text{C} \end{matrix}$

B. $\begin{matrix} \text{F} & \text{A} & \text{C} & \text{E} & \text{G} \\ \text{C} & \text{E} & \text{G} & \text{A} & \text{C} \end{matrix}$

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D. $\begin{matrix} \text{F} & \text{A} & \text{C} & \text{E} & \text{G} \\ \text{C} & \text{E} & \text{G} & \text{A} & \text{C} \end{matrix}$

E. $\begin{matrix} \text{F} & \text{A} & \text{C} & \text{E} & \text{G} \\ \text{C} & \text{E} & \text{G} & \text{A} & \text{C} \end{matrix}$

F. $\begin{matrix} \text{F} & \text{A} & \text{C} & \text{E} & \text{G} \\ \text{C} & \text{E} & \text{G} & \text{A} & \text{C} \end{matrix}$

G. $\begin{matrix} \text{F} & \text{A} & \text{C} & \text{E} & \text{G} \\ \text{C} & \text{E} & \text{G} & \text{A} & \text{C} \end{matrix}$

H. $\begin{matrix} \text{F} & \text{A} & \text{C} & \text{E} & \text{G} \\ \text{C} & \text{E} & \text{G} & \text{A} & \text{C} \end{matrix}$

I. $\begin{matrix} \text{F} & \text{A} & \text{C} & \text{E} & \text{G} \\ \text{C} & \text{E} & \text{G} & \text{A} & \text{C} \end{matrix}$

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Modulations are Diatonic, Chromatic and Enharmonic. The Diatonic type is oldest, while the enharmonic, according to Mr. Foote, possesses greater freshness of interest than do the other two.

When modulation is made by passing through attendant keys, (that is keys a fifth above or a fifth below or the relative major or minor), it is called natural or diatonic; when it is made by a more sudden change it is called extraneous or chromatic; when it is made by changing the notation of the connecting chords, it is called enharmonic.

Diatonic modulations are brought about partly by the use of a changed leading tone, and partly by the aid of chords common to both keys.

Enharmonic modulations by the use of chromatic alterations of notes secure changes of key that are always interesting and often surprising.

Chromatic modulations make use of accidentals not belonging to the scale of either key. This results in chromatically altered chords.

Modulation by means of the dominant or dominant seventh chord, the plainest and most common use of the processes used especially when strength and decision are desired rather than subtlety or freshness. Modal Endings in minor keys accomplish a beautiful result in modulation.

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of progression from one key to another.

Chromatic Alterations of the third or fifth of triads is a further means.

Chords of the augmented sixth ($6 + \frac{6}{5} + \frac{6}{4} + \frac{6}{3} +$), also the Neapolitan sixth chord useful as means of modulation.

Harmonic changes (sometimes with modulation) result from the symmetrical movement of individual voices, chiefly by steps and half steps.

Harmonic changes may result from the elision of chords (omitting one or more links in a succession of chords).

"Modulation and Related Harmonic Questions" is a scholarly work. Though it has not achieved such marked popularity as "Modern Harmony in its Theory and Practice" due to the fact that courses in modulation, per se, are not compulsory in music schools, it is nevertheless a valuable text book and its ideas are consistent with those presented in the harmony book by the same author. In this book as in the "Modern Harmony" are an abundant quality of exercises, and the examples given of modulations included in works of the masters show excellent judgement and a great deal of thought in selection.

Mr. Foote has written a hand book for piano teachers and pupils called, "Some Practical Things in Piano Playing," published in 1909. In it are explained as briefly as possible, yet with clarity, many of the essentials of good playing. Valuable suggestions are given as to the manner of playing

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Chromatic Alterations of the Third or Fifth of Triads

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Chords of the augmented sixth (e.g. $F\sharp A C$), also

the suspended sixth chord (e.g. $F A C$) as means of modulation.

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technical forms such as scales, arpeggios, double thirds, double sixths, octaves and chords. There is a particularly helpful description of the technique of rapid octave playing. The various kinds of "touch" such as "pressure" and "hammer" are mentioned, as well as a brief description of staccato and legato; the function of the pedals is described; some rhythmic problems are discussed. The interpretive side with emphasis on phrasing is briefly mentioned. At the back of the book are twenty-four exercises for technical development explaining the devices for rhythm and accent presented in the discussion. Altogether, the book is invaluable both for teachers and pupils, since the topics included are those which every piano player meets, and much needless explanation on the part of the teacher is saved by the pupil's reading of the book.

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In 1915 there appeared a publication called the "American History and Encyclopedia of Music," of which the Editor-in-Chief was W. L. Hubbard, the associate editors being Arthur Foote, George W. Andrews and Edward Dickinson, - while special contributors were George W. Chadwick, Frank Damroch, Frederick Stock, Frederick Starr, H. E. Krehbiel, Emil Lieb-ling and W. J. Henderson.

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Chapter 9

The MusicianThe "Big Four" -- Influence Upon American Music

Mr. Foote made his debut as a pianist when he gave his first recital with notes in February, 1875. He began his piano teaching the following year. His first European visit took place about this time, 1876. There have been half a dozen such visits, usually of two or three months duration. This first one, however, was remarkable for the composer because everything he saw was new, - for example, the drive from Euston Station in London through streets of which he had heard so often; the thatched houses he saw from the train; and the other features which typify the English landscape. This trip to Europe was made in company with his teacher, Benjamin J. Lang, Mrs. Lang, and two of their friends. Mr. Lang was a friend of the Wagner family, and had much to do with interesting people there in the first Bayreuth performance in 1876. The high point of the whole trip for the young musician was being present at these concerts. "Looking back", says Mr. Foote, "there was a great deal musically that we could not see how he wrote (I mean as to harmonic things). We were lost in wonder, but now we all have what he showed us (although Liszt ought to have much of the credit, and Franck some of it). As to that, you know that between Bach and 1830, there was practically no harmonic development; while from 1830 to 1890 it did come; and it was real development -- logical and inevitable -- and not like the turning upside down of 1910 to 1930."

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Mr. Foote relates two interesting happenings in connection with his stay in Bayreuth. The first was that while walking in the grounds of the theatre one afternoon, he came across Wagner and Liszt in conversation in a doorway. The second was that, happening to be near the doorway leading to the orchestra pit at a performance of "Götterdämmerung" just before the beginning of one of the acts, he and a companion slipped in and stayed in a corner during the act. Nobody bothered them, and they had the fun of seeing the orchestra as well as the conductor, Hans Richter, play in their shirtsleeves because of the heat.

In 1877 Madame Annette Essipoff (the wife of Leschetizky) was in this country. She was a charming pianist but not a great one. In order to revive waning interest in Boston she gave what was probably the first concert of American music anywhere,--in which the only original things were by Gottschalk, William Mason, Sherwood, Paine, and Foote. The contribution of the latter was a Gavotte, which is now out of print. The other pieces (barring compositions by the musicians above named) were simply transcriptions of Schubert and other composers. "American piano music", Mr. Foote remarks, "was almost non-existent."

The Peace Jubilees directed by Patrick Gilmore in Boston in 1869 and 1872 had a tremendous influence upon New England's musical life.¹ These Jubilees were monster music festivals. The first Jubilee had a chorus of ten thousand, and

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an orchestra of one thousand; the second exactly doubled these large figures. * Various monstrosities were employed in an effort to secure the effect of grandeur. Tremendous grand pianos were made to sound in an auditorium that seated about fifty thousand people; firemen pounded out the rhythm of the "Anvil Chorus" on fifty anvils. In spite of these monstrosities, however, the second Peace Jubilee was influential in advancing musical interest in the eastern part of the United States. The chorus, led by Carl Zerrahn, was made up of numberless societies from all parts of New England and the Central States. Zerrahn was a German flute player of the Germania orchestra, who came to this country in 1848. In 1854 he became conductor of the Handel and Haydn Society, and in 1865 conductor of the Harvard Symphony Concerts. He was also in charge of the Worcester Festivals and conducted the Salem Oratorio Society.

**Through the medium of orchestral playing Theodore Thomas has done more to raise the standard of music in America than any other man. Born in Europe, he came with his family to New York City in 1845 at the age of ten. He had been taught by his father to play the violin, and so well taught that at the age of six he was playing in public. Soon after his arrival in New York the boy entered an orchestra there. He inaugurated

* "History of American Music" Elson. P.85

** ibid. P.58-62.

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* "History of American Music" Black, p. 88

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the first artistic chamber concerts to which New York ever listened, associating William Mason (the eminent pianist), J. Mosenthal, G. Matzka, F. Bergner, and Carl Bergmann in a regular organization. In these Mason-Thomas concerts such composers as Schumann and Brahms were first introduced to America, for although Theodore Eisfeld had started chamber concerts with Otto Dresel as pianist, four years earlier (in 1851), these were not continued nearly as long as the Mason-Thomas concerts; and as both Eisfeld and Dresel were very conservative, the moderns in chamber music were obliged to wait for a hearing until the two young radicals - Thomas and Mason * gave great catholicity to the concert repertoire.

In December 1864, Thomas began in New York a series of orchestral concerts.¹ This led to a wholesome rivalry with the Philharmonic Orchestra, the latter increasing its forces to one hundred men. Thomas, desiring to make his orchestra really permanent, gave a series of summer garden concerts, which were very successful from the beginning. By making tours with his orchestra he did missionary work in creating a standard of taste in different cities, and, in a slight degree, shaking Boston out of its dull routine of ancient classics. In 1877 and in 1879 Thomas was conductor of the Philharmonic itself, and led that society onward to a higher plane. In the orchestral domain he stood for a long time alone, and far ahead of his contemporaries.

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to appear in Boston. The Harvard Musical Association had given the city an orchestra that was a good nursery for its orchestral taste, but music lovers of Boston had been so thoroughly trained in the old school of Handel, Haydn, and Beethoven, that it looked very much askance at the musicians who were beginning to establish a new order of things. There was in control a clique of conservatives which grudgingly permitted a very little of Berlioz, Wagner, or other musical anarchists to appear upon the programmes.

But Boston had gradually become the residence of many young European musicians who chafed under the restraint put upon modern music by the leaders of orchestral matters.¹ The result was the establishment of a rival to the Harvard Symphony Orchestra. The new orchestra was established as an independent body in 1879, and was organized in 1880 into a Philharmonic Society. The conductors of the orchestra were Bernhard Listemann, Louis Maas, and Carl Zerrahn successively.

Both orchestras (the Harvard Symphony and the Philharmonic) were inadequate in performance due to the lack of funds for sufficient rehearsals, and both were superseded by the establishment of a third and greater institution: an orchestra entirely independent of box office receipts, the first really permanent orchestra of America, - the Boston Symphony Orchestra. The man who was responsible for this orchestra, who founded it at his own risk and guaranteed its permanency was Henry L. Higginson, a banker.

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*The Boston Symphony Orchestra gave its first concert on Saturday evening, October 22, 1881. The first conductor was Mr. Georg Henschel. The new enterprise began with a species of musical innovation. Beethoven's "Dedication of the House" was the first number played. Below is an illustration of the early type of Symphony Orchestra Programme:

1. Orchestral number

2. " "

3. Solo

4. Symphony

5. Less heavy number

6. " " "

Numbers 1, 2, and 3 were all long and heavy, while 5 and 6 were lighter in character.

One of the leaders in musical thought and activities during the eighties-seventies was Mr. Benjamin J. Lang, the teacher of piano and organ with whom Mr. Foote studied in Boston. Besides his teaching Mr. Lang was active in choral conducting, having charge of the Apelle Club (chorus of men's voices) and the Cecilia Club (of mixed voices) which were organized in the decade 1870-1880. At this time the Harvard Glee Club and Cecilia Club were used as choruses for the Boston Symphony Orchestra. At three different times Mr. Lang conducted a concert performance of Wagner's "Parsifal". At one of these performances an amusing incident occurred. A chorus of ladies

*P. 60 Elson: The History of American Music.

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voices was conducted behind the scenes by Mr. Foote. In the event of a discrepancy between the music behind the scenes and the action on the stage someone was to drop a coal scuttle as a signal for the unseen chorus to stop singing. On this occasion the chorus had begun its singing when there sounded the clatter of the falling scuttle. The singers ceased their song and the conductor asked what the trouble was. The reply was that men's voices were singing with the ladies! Mr. Foote started conducting again, and once more the coal scuttle banged on the floor. Upon a second inquiry as to the cause of the interruption, the answer came, "There's a man's voice singing with the chorus". "Why, that is impossible," declared Mr. Foote, "there are no men singing here." Just then he met the glance of a smiling lady, who upon being questioned as to the reason for the smile, said to him, "You were the man who sang." In his anxiety to help, the conductor had unconsciously been singing himself at a pitch two octaves below the ladies' voices. Needless to say the effect was very funny.

For about twenty-five years the composer played a good deal with string quartets, a little with orchestra, and in recitals of his own. "But I was not cut out for a concert player," says Mr. Foote. "However, those days were easier for me than now; in fact, as I look back, piano and organ playing were of but moderately good quality." "We had no real standard. The first insight into what artistic, fine playing should be was given us by Theodore Thomas, who

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with his orchestra visited us from time to time; and later by what Gericke did with the Boston orchestra and Kneisel with the string quartet. It is impossible for this generation to realize how different things are to-day!"

Mr. Foote married on July 7, 1880 Miss Kate G. Knowlton of Boston whom he had met two years previously. They have one daughter, Katherine.

The following program of a concert given by Mr. Foote at Chickering Hall with Mr. Charles N. Allen assisting illustrates the type of music played at that time. The date of the concert is November 30, 1885. The program follows:

1. Schumann: Fantaisie in C major (Opus 17)
3 movements
2. Mendelsohn: Variations Serieuses (Opus 54)
3. Foote: Three Pieces for Violin and Pianoforte
Morning Song, Menuetto Serioso, Romance.
4. Rubenstein: Barcarolle in G minor (Opus 50)
5. Henschel: Polonaise in G major.
6. Dvorak: Six Silhouettes (Opus 8); (In D flat, B flat,
B, G, A, and C sharp minor)
7. Bach: ~~Ph~~atasia and Fugue in G minor (Transcribed
by F. Liszt).

A later program given on April 3, 1893 lists as assisting artists Mrs. Marie Barnard Smith, Miss Lillian Carllsmith, Mrs. George J. Parker, Mr. Clarence E. Hay, and Mr. August Sautet. The program included Mr. Foote's Opus 31, "Three Pastoral Pieces for Oboe and Pianoforte" and his

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Opus 30, a Pianoforte "Suite in C Minor", both being played for the first time.

The May number of the Philadelphia "Musician" speaks thus of his piano playing: "He is also an excellent pianist, especially in ensemble playing, and oftens assists the Kneisels when they produce any of his chamber music.

"As regards musical composition," says Mr. Foote, "1880 to 1910 was a golden period." "In the eighteen-nineties there were of women who counted as composers Mrs. Beach, Mrs. Henry M. Rogers, Miss Margaret Ruthven Lang, to whom was to be later added Mabel Daniels and Helen Hopekirk. Then there were the older men: John Knowles Paine, and J.C.D. Parker. Of the next generation the number included George W. Chadwick, Ethelbert Nevin, Edward Mac Dowell, Horatio Parker, Arthur Whiting, Clayton Johns, Whelpley, Charles Dennee, John Orth, and no doubt others whom I cannot call to mind. But a few years later John Carpenter, Frederick Converse, Henry Hadley, Arthur Shepperd, Edward B. Hill, and Daniel Gregory Mason came on the scene. (Carpenter was not a Boston man, however.)"

"The Big Four"

In the early eighteen-nineties Messrs. Chadwick, Parker, Whiting, and Foote used to get together several times a year (at a house or at the St. Botolf Club), and show each other what they had written. Those occasions were the only ones at which Mr. Foote ever heard real, acute, outspoken criticism. Their opinions were worth everything to each other

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"It is impossible," says Mr. Foote, "to exaggerate the impetus which Kneisel and his quartet gave us; for he encouraged our writing so as to give a hearing to new manuscript compositions, e.g. as to myself: a string quartet, violin sonata, piano quartet, piano quintet, and a piano string trio had their first hearing in this way,-- and so with Mrs. Beach, Hadley, and others. And we all learned from Kneisel as to the practical side."

"Since those days," he continues, "until a revival of chamber music here, there was almost a collapse of the interest in it."

In 1911 Mr. Foote went to the University of California at Berkley, where he delivered at summer session a series of twenty-four lectures on music appreciation. He was the first man from the East to be invited to teach in the Western University, and his work was of such high quality that he was offered the position of head of the music department. An acceptance of the offer would have meant expending a

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tremendous amount of energy in building up the department. Since Mr. Foote was nearly sixty years old he felt that it was too late in life to attempt such an ambitious task as it would make costly demands on his health. Consequently he did not continue at Berkeley, but returned to Boston in the fall. He made many friends^d during the summer months and was a frequent guest at the Bohemian Club, which covers a large estate in northern California. Here were given characteristic plays, unknown in other parts of the country. While Mr. Foote was in California the Loring Club of San Francisco (founded by a member of the Apollo Club of Boston who went to San Francisco to live) gave a concert in the composer's honor at which several of his compositions were played.

Mr. George W. Chadwick, who was for many years director of the New England Conservatory of Music, persuaded Mr. Foote in 1919 to become a member of the teaching staff of that school. His first work there was the giving of a series of lectures on pianoforte playing. After finishing the course he began to give private piano lessons there and has continued in this department up to the present time.

Mr. Foote's manner of writing is always straightforward and clearcut. His music is ever thorough and finished in workmanship. It is scholarly without being pedantic; noble without a trace of snobbishness or hypocrisy; it rings true, as does his character and personality.

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There is apparent in Mr. Foote's compositions a facility in melodic line and an ease of transference of the melody from one register to another consistent with the need of the moment.

Mr. Foote's music is never over-sentimental, altho there is plenty of real sentiment in it. In his songs particularly, one discerns an English quality of restraint and good taste, garishness or carelessness in any sort of work being abhorrent to him.

His writing follows mainly the classic line, although in some instances the influence of Brahms and Wagner are clearly seen. His symphonic prologue "Francesca da Rimini" has more of a romantic flavor than his previous compositions, - while the Omar Khayyam Suite shows a warmth of feeling surpassing that in any of his other works.

In his piano compositions, Mr. Foote has given to the literature of American music an excellent contribution. His pieces follow the piano idiom. They are as a whole valuable for teaching, and are always interesting. His studies are particularly rich in helpful material and he never uses "padding" to fill up space. Each one fills a definite need. Many of his piano compositions are splendid material for the concert stage, while others, being of a simple nature, are of a type better suited to home playing.

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In the field of piano composition alone Mr. Foote's work has been invaluable as a source of supply for teachers, pupils, and concert artists.

In other departments of musical literature he has been equally successful. His songs with their freshness and lyric quality as well as their background of piano accompaniment fill a need that makes them very desirable to singers.

His choral works, especially those for men's voices, are individual and possess an unusual amount of energy and richness of harmonic color. His voice leading is scholarly and facile, making part singing a delightful experience.

Organ literature has been enriched by his labor, and many interesting pieces of not too great difficulty have become available to players.

Mr. Foote's chamber music has become internationally known and many of his orchestral pieces are famous in Europe as well as America. His orchestral suites show a dignity, an ease of expression, and a sincerity that place them among the best American compositions.

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Chapter 10

The ManPersonality - Character - Influence
Upon Pupils

A well-known teacher of Psychology in Boston University has described personality as being the sum total of the impressions made by an individual upon his fellow men. A dictionary defines personality as: "that which constitutes distinction of person; distinctive personal character; individuality." An attempted portrayal of Mr. Foote's personality will include his distinctive personal qualities and their impression upon others.

One's first impression upon meeting Mr. Foote is that of being in the presence of an intensely vital person whose outstanding characteristic is kindness. One senses immediately cordiality, honesty, directness.

He is short of stature, slight of build. His blue eyes reflect the joy of living that is his; while his handclasp reinforces the welcome shown in his face. Thick hair cut short, tho white, gives the effect of strength and makes him appear much younger than he really is. In his voice one perceives kindness, authority, vigor. His carriage and walk bespeak health and energy.

In conversation the composer reveals an extraordinary mental alertness, swift perception, and a quick sympathy with the mood of his guest. A keen sense of humor, (one of the greatest assets of a true teacher) often shows itself in the

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telling of a remembered happening.

One of the most remarkable things about this famous gentleman is his ability to make one feel on a level with himself. That in itself is a mark of true greatness.

Although he is very positive in his likes and dislikes, Mr. Foote is nevertheless willing to see the other person's point of view, and to consider it honestly before making a decision. He is progressive, open to new ideas and willing to accept them if he can sincerely do so. If honest criticism of a work is invited, it is as honestly given by this composer and teacher. At no time does he gloss over poor workmanship or condone laziness.

He is generous to a fault, giving unsparingly of his time and energy. His unselfish nature reveals itself in many ways, such as his kindly letters to those who need his counsel, and his interest and thoughtfulness for pupils who are ill. On his own birthday he often makes gifts to others.

A deep and sincere sympathy for the welfare of his pupils and friends is one of Mr. Foote's rare qualities.

There exists between himself and his wife a devotion that is impossible to put into words.

As a teacher, Mr. Foote's greatness lies in the fact that he "tells his pupils practically nothing." According to the testimony of one of his best known pupils, Mr. Clifton Lunt, "what he doesn't tell you is significant." He somehow manages to make his students feel that "something has happened

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to them" every time they come to him. This ability to inspire achievement by subtle means is very rare, as the layman knows if he has observed much teaching.

As is the case with every teacher worthy the name, Mr. Foote reaches the mind and soul of those who study under his leadership. His presence is uplifting; his thought stimulates responsive thinking in his pupils. He teaches not merely the art of playing the pianoforte, but this as a part of the greater act of living.

Of all his many excellencies, an inestimable kindness predominates and tempers his whole life. A brilliant thinker, who is conversant with the affairs of the times; a man of culture who knows several languages and speaks well both French and German; a tireless worker who has time for everything worthwhile; a most lovable and ~~knowable~~ ^{honorable} gentleman in every sense of the word; these are the qualities which combine to form the character and personality of one of the most eminent living American composers and teachers, Arthur William Foote.

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COMPOSITIONS BY ARTHUR FOOTE

(With opus numbers)

- Op. 4. Quartet for 2 violins, viola and 'cello
 Op. 5. Trio in C minor Violin, 'cello and piano
 Op. 6. Five pieces for piano
 1. Prelude
 2. Nocturne
 3. Sarabande
 4. Petite Valse
 5. Polonaise
 Op. 7. No. 1. Te Deum in E flat Mixed Voices
 2. Jubilate in E flat " "
 Op. 8. No. 1. Gavotte in C minor Piano
 2. Eclogue "
 Op. 9. Drei Characterstucke Violin and piano
 1. Morning Song
 2. Minuetto serio
 3. Romanze
 Op.10. No. 1. It was a lover and his lass Song
 2. The pleasant summer's come "
 3. Milkmaid's Song "
 Op.11. Farewell of Hiawatha Men's Voices and orchestra
 Op.12. Suite for strings
 Op.13. No. 1. O my love's like a red, red rose Song
 2. I'm wearing awa' to the land o' the leal Song
 (Also with violin ob.)
 3. Love took me softly by the hand Song
 4. Ho, pretty page with dimpled chin "
 5. If you become a nun, dear "
 Op.14. Overture for orchestra, "In the Mountains"
 Op.15. Suite in D minor Piano
 1. Prelude
 2. Fugue
 3. Romance
 4. Capriccio
 Op.17. The Wreck of the Hesperus Mixed chorus and orchestra
 Op.20. Sonata in G minor Violin and piano
 Op.21. Three Duets Piano
 1. Air
 2. Intermezzo
 3. Gavotte
 Op.23. Quartet in C for piano, violin, viola and 'cello
 Op.24. Symphonic Prologue, Francesca da Rimini Orchestra
 Op.25. Serenade in E for strings
 Op.26. Eleven Songs
 1. Sleep, baby, sleep
 2. Love me, if I live

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- Op. 4. Quartet for 2 violins, viola and 'cello
Op. 5. Trio in E minor, Violin, 'cello and piano
Op. 6. Five pieces for piano
1. Prelude
2. Nocturne
3. Serenade
4. Fetic Valse
5. Polonaise
Op. 7. No. 1. The Dawn in E flat
" " 2. Twilight in E flat
Op. 8. No. 1. Gavotte in C minor, Piano
" " 2. Polka
Op. 9. Duet Characterstucke, Violin and piano
1. Morning Song
2. Minuetto serio
3. Romance
Op. 10. No. 1. It was a lover and his lass, Song
" " 2. The pleasant summer's come
" " 3. Mithras's Song
Op. 11. Parawell of Mithras, Men's Voices and orchestra
Op. 12. Suite for strings
Op. 13. No. 1. O my love's like a red, red rose, Song
" " 2. I'm wearing away to the land o' the leal, Song
" " 3. Love took me softly by the hand, Song
" " 4. Ho, pretty page with dimpled chin
" " 5. If you become a nun, dear
Op. 14. Overture for orchestra, "In the Mountains", Piano
Op. 15. Suite in D minor
1. Prelude
2. Fugue
3. Romance
4. Capriccio
Op. 17. The Wreck of the Hesperus, Mixed chorus and orchestra
Op. 20. Sonata in G minor, Violin and piano
Op. 21. Three Duetts, Piano
1. Air
2. Intermezzo
3. Gavotte
Op. 23. Quartet in C for piano, violin, viola and 'cello
Op. 24. Symphonie Prologue, Francesca da Rimini, Orchestra
Op. 25. Serenade in E for strings
Op. 26. Eleven Songs
1. Sleep, baby, sleep
2. Love me, if I live

3. The night has a thousand eyes
4. The Eden-rose
5. Summer Longings
6. To Blossoms
7. I arise from dreams of thee
8. My true love hath my heart
9. In a Bower
10. The Water-lily
11. How long, dear love?
- Op.27. 9 Etudes for Technical and Musical Development Piano
- Op.28. The Skeleton in Armor Mixed chorus and orch.
- Op.29. No.1. Festival March Organ
2. Allegretto "
3. Pastorale "
- Op.30. Zweite Suite for piano, in C minor
1. Appassionata
2. Romanza
3. Toccata
- Op.32. Tema con variazioni in A minor String quartet
- Op.33. Romanza 'Cello and piano
- Op.34. Five Bagatelles Piano
1. Pierrot
2. Pierrette
3. Without Haste, without Rest
4. Idyl
5. Valse peu dansante
- Op.36. Suite in D minor Orchestra
- Op.37. Three pieces for left hand alone Piano
1. Prelude-Etude
2. Polka
3. Romanze
- Op.37. No.1. Prelude-etude for right hand alone Piano
- Op.38. Piano Quintette in A minor
- Op.39. Four Songs
1. The Wanderer's Song
2. The March Wind
3. Autumn
4. A Good Excuse
- Op.40. Song from the Rubaiyat of Omar Khayyam Song
- Op.41. Five Poems after the Rubaiyat of Omar Khayyam Piano
- Op.42. No.1. Scherzino "
2. Etude Arabeske "
- Op.43. Six Songs
1. The Nightingale has a Lyre of Gold
2. Roumanian Song
3. Sweetheart
4. The Roses are Dead
5. Up to her chamber window
6. O love, stay by and sing

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2. Romanian Song
1. The Nightingale has a lyre of gold
- Op. 43. Six songs
2. Suite Arabesque
- Op. 42. No. 1. Scherzino
- Op. 41. Five poems after the Rubaiyat of Omar Khayyam
- Op. 40. Song from the Rubaiyat of Omar Khayyam
4. A Good Excuse
3. Autumn
2. The March Wind
1. The Wanderer's Song
- Op. 39. Four songs
- Op. 38. Piano Quintet in A minor
- Op. 37. No. 1. Prelude-stude for right hand alone
3. Romanza
2. Polka
1. Prelude-stude
- Op. 37. Three pieces for left hand alone
- Op. 36. Suite in D minor
5. Valse pour dancante
4. Idyl
3. Without haste, without heat
2. Pizzicato
1. Pizzicato
- Op. 34. Five Bagatelles
- Op. 33. Romanza
- Op. 32. Tema con variazioni in A minor
3. Toccata
2. Romanza
1. Appassionata
- Op. 30. Suite for piano, in C minor
3. Pastorale
2. Allegretto
- Op. 29. No. 1. Festival March
- Op. 28. The Skelton in armor
- Op. 27. 2 Ranges for Technical and Musical Development
11. How long, dear love?
10. The water-lily
9. In a bower
8. My true love hath my heart
7. I arise from dreams of thee
6. To Blossoms
5. Summer longings
4. The Eden-rose
3. The night has a thousand eyes

String quartet
'cello and piano
piano

Orchestra
piano

Song
" "
" "

- Op.44. Melody Violin and piano
 Op.45. Serenade in F major Piano
 1. Invention
 2. Air
 3. Dance
 4. Finale and Toccatina
- Op.47. Mortal Life is Full of Battle
 (Vita Nostra Plena Bellis) Motet
- Op.48. Four Character Pieces, after the Rubaiyat
 of Omar Khayyam Orchestra
- Op.49. Flower Songs Women's Voices
 1. Trilliums
 2. The Crocus
 3. The Foxglove
 4. The Meadow Rue
 5. The Columbine
 6. The Cardinal Flower
- Op.49.No.3. The Foxglove Song
- Op.50. Six Pieces for Organ
 1. Meditation
 2. Pater Noster
 3. Offertory
 4. Intermezzo
 5. Prelude
 6. Nocturne
- Op.51. Four Songs
 1. The Rose and the Gardner
 2. Bisesa's Song
 3. If love were what the rose is
 4. Ashes of Roses
- Op.52. 20 Preludes for piano, in the form of short technical studies
- Op.53. Four Duets Soprano and Alto
 1. Love has turned his face away
 2. Summer Night
 3. I fly like a bird
 4. The Voice of Spring
 (also)
- Op.53. My Strength and Song. Music for the Synagogue
 Mixed Voices
- Op.54. Suite in D
- Op.55. Three Songs

Op. 44. Melody
Op. 45. Serenade in F major
1. Invention
2. Air
3. Dance
4. Finales and Toccatina

Op. 47. Mortal Life is Full of Battles
(Vita Nostra Plena Bellis)
Op. 48. Four Character Pieces, after the Rubaiyat
of Omar Khayyam
Op. 49. Flower Songs
1. Trillium
2. The Crocus
3. The Foxglove
4. The Meadow Rue
5. The Goldmine
6. The Cardinal Flower

Op. 49. No. 3. The Foxglove
Song

Op. 50. Six Pieces for Organ
1. Meditation
2. Peter Noster
3. Offertory
4. Intermezzo
5. Prelude
6. Nocturne

Op. 51. Four songs
1. The Rose and the Gardener
2. Blassa's Song
3. If love were what the rose is
4. Ashes of Roses

Op. 52. 20 Preludes for piano, in the form of short technical
studies

Op. 53. Four Duets
1. Love has turned his face away
2. Summer Night
3. I fly like a bird
4. The Voice of Spring
(also)

Op. 53. My Strength and Song. Music for the Synagogue
Mixed Voices

Op. 54. Suite in D

Op. 55. Three Songs

Violin and piano
Piano

Notes
Orchestra
Women's Voices

1. Constancy
 2. The river flows forever
 3. Though all betray
- Op.58. Lygeia. Cantata for women's voices
- Op.59. No.1. Love is a Bubble Song with violin obl.
 2. The Sun is Low " " "
- Op.60. No. 1. Revery Piano
 2. A May Song "
- Op.61. Meditation Piano
 Op.61. Night. Meditation Organ
- Op.62. No.1. Whims Piano
 2. Exaltation "
- Op.63. Suite in E for strings
- Op.64. No.1. The Two Roses Duet. Sop. and Tenor
 2. Were all the world like you " " "
- Op.65. Trio in B flat for violin, 'cello and piano
- Op.67. No.1. Dew in the Heart of the Rose Song
 2. Love guides the roses "
 3. Once at the Angelus "
 4. Before Sunrise "
- Op.68. No.1. Too soon so fair, fair lilies Mixed voices
 2. The Wind and the day " "
 3. Soythe Song " "
 4. The Jumblies " "
- Op.69. Ballade in F minor Violin and piano
- Op.70. Quartet in D for 2 violins, violin and 'cello
- Op.71. No.1. Cantilena in G Organ
 2. Solemn March "
 3. Sortie in C "
 4. Canzonetta "
 5. Tempo di Minuetto "
 6. Communion "
 7. Toccata "
- Op.72. Five Songs
1. I know a little garden path
 2. Thistle-down
 3. Song like a rose should be
 4. The Wanderer to his heart's desire
 5. A Song of Summer

- Op. 72. Five Songs
 1. I know a little garden path
 2. Thistle-down
 3. Song like a rose should be
 4. The wanderer to his heart's desire
 5. A song of summer
- Op. 71. No. 1. Canzonetta in G
 2. Bolero March
 3. Torte in G
 4. Canzonetta
 5. Tango di Minuetto
 6. Canzonetta
 7. Toccata
- Op. 70. Quartet in D for 2 violins, violin and cello
- Op. 69. Ballade in F minor
 Violin and piano
- Op. 68. No. 1. Too soon so fair, fair lilies
 2. The Wind and the day
 3. Joyful Song
 4. The Jumbies
 Mixed voices
- Op. 67. No. 1. Daw in the Heart of the Rose
 2. Love guides the roses
 3. Once at the Angelus
 4. Before Sunrise
 Song
- Op. 66. Trio in B flat for violin, cello and piano
 2. Were all the world like you
 Duet. Sop. and Tenor
- Op. 65. No. 1. The Two Roses
 2. Suite in F for strings
- Op. 64. No. 1. Whims
 2. Excitation
 Piano
- Op. 63. Night. Meditation
 Op. 62. Meditation
 Piano
- Op. 60. No. 1. Revery
 2. A May Song
 Piano
- Op. 59. No. 1. Love is a Bubble
 2. The Sun is Low
 Song with violin op.
- Op. 58. Lyre. Cantata for women's voices
 1. Constancy
 2. The river flows forever
 3. Though all betray

Op.73. Silhouettes

Piano

1. Prelude
2. Duske. Nocturne
3. Valse triste
4. Flying Cloud
5. Oriental Dance

Op.74. No.1. Canzonetta

Violin and piano

2. Song of Sleep

Op.79. Three Songs (1914-1918)

1. In Flanders' Fields
2. The Soldier
3. O Red is the English Rose

Op.80. Christmas

Organ

Songs

Elaine's Song

Ojala: Would she carry me?

Ask me no more

Love's Philosophy

When Icicles Hang by the Wall

Go, Lovely Rose

Love in her cold grave lies

Loch Lomond

And, if thou wilt, remember

A Song of Four Seasons

Memnon

Through the long days and years

My God, I thank Thee

Two Old Scotch Songs

My Boy Tammy

Wilt thou be my dearie

An Irish Folk Song (Also with violin or 'cello obligato)

On the way to Kew

Love from o're the sea

The hawthorn wins the damask rose (Also with 'cello obligato)

Song of the Forge

In Picardie

O Swallow, Swallow, flying south

Requiem

O love that will not let me go

All's well

There sits a bird on every tree

I am the moth of the night

There's a ship lies off Dunvegan

Rest

Tranquillity

Piano

- Op. 73. Silhouettes
- 1. Prelude
- 2. Duque, Nocturne
- 3. Valse triste
- 4. Flying Cloud
- 5. Oriental Dance

Violin and piano
" "

- Op. 74. No. 1. Canonette
- 2. Song of Sleep

- Op. 79. Three Songs (1914-1918)
- 1. In Flanders' Fields
- 2. The Soldier
- 3. O Red is the English Rose

Organ

- Op. 80. Christmas

Songs

Alaine's Song
Ojals: Would she carry me?
Ask me no more
Love's Philosophy
When Lilies Hang by the Wall
Go, Lovely Rose
Love in her cold grave lies
Loch Lomond
And, if thou wilt, remember
A Song of Four Seasons
Mennon
Through the long days and years
My God, I thank Thee
Two Old Scotch Songs
My Boy Tommy
Will thou be my dearie
An Irish Folk Song (Also with violin or 'cello obligato)
On the way to Kew
Love from o'er the sea
The hawthorn wins the damask rose (Also with 'cello obligato)
Song of the Forge
In flower die
O Swallow, Swallow, flying south
Redden
O love that will not let me go
All's well
There sits a bird on every tree
I am the moth of the night
There's a ship lies off Dunvegan
Rest
Tranquillity

At Last
 On the Road to Mandalay
 Drifting
 Lilac Time
 The Munster Fusiliers
 How many times do I love thee, Dear
 A Twilight Fear
 The Red Rose Whispers of Passion
 Ships that Pass in the Night
 Shadows
 The Lake Isle of Innisfree
 Roses in Winter
 When Winds are Raging
 The Song by the Mill

Duets

Come live with me and be my love
 Sing, Maiden, Sing
 Lord of the Worlds above
 A Song from the Persian

Piano Solos

Impromptu
 Gavotte
 Mazurka
 An Irish Folk Song
 Two Pedal Studies
 Little Etude in A minor
 From Rest Harrow. Suite
 Morning Glories
 Rain on the Garret Roof
 A Country Song
 Country Dance
 Alla turca

Piano Duets

Twelve Duets on Five Notes
 Pieces at Twilight
 Church Bells
 Graceful Dance
 At Night
 The Maypole
 A Solemn March
 The Swing

Organ

Oriental Sketch

Orchestra

Air and Gavotte, for strings

Orchestra
Air and Gavotte, for strings

Organ
Oriental Sketch

Piano Duets
The Swing
A Solenn March
The Maypole
At Night
Graciful Dance
Church Bells
Pieces at Twilight
Twelve Duets on Five Notes

Piano Solos
Alfa twice
Country Dance
A Country Song
Rain on the Carpet Foot
Morning Glories
From Rest Barrow, Suite
Little Etude in A minor
Two Pedal Studies
An Irish Folk Song
Mazurkas
Gavotte
Improviser

Duets
A Song from the Persian
Lord of the Worlds above
Sing, Maiden, Sing
Come live with me and be my love

The Song by the Mill
When Winds are Raging
Roses in Winter
The Lake Tale of Innistrake
Shadows
Ships that Pass in the Night
The Red Rose Whispers of Passion
A Twilight Fear
How many times do I love thee, Dear
The Munster Fusiliers
Lilac Time
Dripping
On the Road to Mandalay
At Last

An Irish Folk Song, for strings
 Night Piece, for flute and strings

Chamber Music

Three pieces for oboe and piano

Books

Modern Harmony in its Theory and Practice
 (with Walter R. Spalding)
 Key to 501 Exercises in Modern Harmony
 Some Practical Things in Piano Playing
 Modulation and Related Harmonic Questions

Choruses for Men's Voices

If Doughty Deeds
 I Love my Love
 Bugle Song
 Crossing the Bar
 Bedouin Song
 A Song of April
 The Miller's Daughter
 Farewell to Summer
 Hear my Prayer, O God
 Recessional
 Magnificat
 Seek and ye Shall Find
 The Munster Fusiliers
 An Irish Folk Song
 Into the Silent Land

Choruses for Women's Voices Three and Four Part

Into the Silent Land
 An Irish Folk Song
 The Green of Spring
 Gray Twilight
 Tomorrow
 The Little Creek Goes Winding
 Sigh no More, Ladies
 The One Eternal God
 Through the Rushes by the River
 The Gateway of Ispahan
 Love me if I Live
 Recessional
 Sleep
 Constancy
 Love has turned his face away
 The Night Has a Thousand Eyes
 I'm Wearing Awa'
 Mount Carmel

An Irish Folk Song, for strings
Night Piece, for flute and strings

Chamber Music
Three pieces for oboe and piano

Books

Modern Harmony in its Theory and Practice
(With Walter R. Spalding)
Key to 801 Exercises in Modern Harmony
Some Practical Things in Piano Playing
Modulation and Related Harmonic Questions

Choruses for Men's Voices
If Doughty Deeds
I Love my Love
Bogie Song
Crossing the Bar
Bedouin Song
A Song of April
The Miller's Daughter
Farwell to Summer
Hear my Prayer, O God
Recessional
Magnificat
Seek and ye shall find
The Munster Psalter
An Irish Folk Song
Into the Silent Land

Choruses for Women's Voices Three and Four Part
Into the Silent Land
An Irish Folk Song
The Green of Spring
Gray Twilight
Tomorrow
The Little Greek Goes Winding
Sigh no More, Ladies
The One Eternal God
Through the Rushes by the River
The Gateway of Ispahan
Love me if I live
Recessional
Sleep
Constancy
Love has turned his face away
The Night has a Thousand Eyes
I'm Wearing Away
Mount Carmel

Choruses for Mixed Voices

Bedouin Song
 Recessional
 An Irish Folk Song

Two-Part Songs

The Sky-lark
 Where shall I find a white rose blowing
 Come live with me

Anthems, etc.

Benedictus in E flat
 Venite in C
 Magnificat and Nunc Dimittis in B flat
 Benedicite, Omnia Opera in E
 Te Deum in B flat minor
 And there were in the same country
 Christ, our Passover
 Still, Still with Thee
 Jubilate in A flat
 Awake! thou that sleepest
 Beloved, let us love one another (Response)
 The Beatitudes (Response)
 Search me, O God (Response)
 O Lord God, the Life of Mortals (Response)
 I Will arise and go to my Father (Response)
 Into the Silent Land
 Arise! Shine!
 Te Deum in D minor
 Does the road wind up hill all the way?
 O Zion that bringest good tidings
 The Law of the Lord is Perfect
 I Cannot Find Thee
 If thou but suffer God to guide thee
 The Children of Israel
 The Lord's Prayer
 Two Responses
 Listen, O Isles, unto me
 Be thou my guide
 Thy way, not mine
 Lord of the Worlds above
 Eye hath not seen
 God if our Refuge

Choruses for Mixed Voices
 Bedouin Song
 Recessional
 An Irish Folk Song

Two-Part Songs
 The Sky-Jark
 Where shall I find a white rose blowing
 Come live with me

Anthems, etc.
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 And there were in the same country
 Christ, our Passover
 Still, still with thee
 Jubilate in A flat
 Awake! thou that sleepest
 Beloved, let us love one another (Response)
 The Beatitudes (Response)
 Search me, O God (Response)
 O Lord God, the life of mortals (Response)
 I will arise and go to my Father (Response)
 Into the silent land
 Arise! Shine!
 Te Deum in D minor
 Does the road wind up hill all the way?
 O Elion that bringest good tidings
 The law of the Lord is perfect
 I cannot find thee
 If thou but suffer God to guide thee
 The Children of Israel
 The Lord's Prayer
 Two Responses
 Listen, O Israel, unto me
 Be thou my guide
 Thy way, not mine
 Lord of the Worlds above
 Eye hath not seen
 God is our Refuge

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Apr.3, 1893

Concert of the Loring Club, San Francisco, Cal, June 6. 1911

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Interviews

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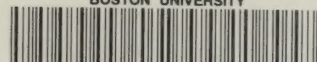
The writer was also fortunate enough to secure interviews with two of the composer's pupils, Mr. Clifford Lunt of Amesbury and Boston, and Miss Elsie Spalding of Dorchester, Mass.

Manuscripts

Some of the original manuscripts and many copies of published works were studied by the writer in an attempt to gain first hand information concerning the music of Mr. Foote.

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